Radio Times, August 29th, 1924.

OUR RECENT "BIG ROW." BY EUGENE GOOSSENS.

THE RADIO TIMES

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OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, AUGUST 31st.

LONDON
ABERDEEN
BIRMINGHAM
BOURNEMOUTH
CARDIFF
GLASGOW
MANCHESTER
NEWCASTLE
SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS—BRADFORD (Relay)
HULL (Relay)

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By A. B. Cooper.

OFFICIAL NEWS AND VIEWS.

LISTENERS' LETTERS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (*Foreign*), 15s. 6d.; TWELVE MONTHS (*British*), 13s. 6d.

On Those Who "Don't Belong."

By E. R. APPLETON, B.A. (Oxon), Station Director, Cardiff.

READERS of Eugene O'Neill's play, *The Hairy Ape*, will remember the poignancy of the cry of the man who went by that nickname. "I don't belong" was the revelation that slowly came to him when he discovered that there was no place for him but that of slave to a machine. Even the anarchists would have none of him.

* * * *

There are some who "don't belong" because they have got out of touch with their generation and cannot get right again; there are others who walk apart because they wish to do so. "How name they that which maketh them proud? Education they name it; it distinguisheth them from the goatherds." But it is dangerous for men to believe that they are born in a class apart. The truly great have never done so. Always they identify themselves with the life of their times, playing a leading rôle when called to do so, or rejoicing to be good citizens when they are not needed in the limelight. It is not so much that they are willing to put up with the average man's standards, as that they help to raise those standards in the interest of the average man.

* * * *

Ask the labourer what education he would wish for his child, and his demands will probably be very much more modest than are the demands made on behalf of the child by educational experts. Far from living in a class by himself, the great man works to bring the best gifts within the reach of all. He believes that only the best is good enough for anyone.

* * * *

It is the triumph of the B.B.C. that by its agency the best is brought to the homes of rich and poor, high and low alike; above all, the educated are not "distinguished from the goatherds." The first erroneous idea to be dispelled is that "the best" implies some cold alpine pinnacle only to be reached after years of labour. This is true so far as creators are concerned; but of those to whom the works are brought it may be said—paradoxically—that the best is the easiest to appreciate. Take, for instance, our finest writers, men like Stevenson and Conrad, whose words seem to flow easily and continuously. They took tremendous pains over their work; they laboured to produce the right phrase so that there should be no possibility of vagueness in the minds of their readers. Men entrusted with great ideas dare not risk losing them, and for safety often embalm them in some story or parable. To find the soul of goodness in the ugly and uncouth—as in the evil, we must "searchingly distil it out." Ugliness *is* evil in the sphere of art.

MR. E. R. APPLETON.

* * * *

We must also be careful to see that we do not exclusively identify "the best" in our minds with something solemn, lofty, elevating. It is generally admitted that even the wisest men are the better for occasional nonsense. Assuredly, if they are wise, they will only be satisfied with the best nonsense. Nonsense with a purpose, like the attempts to implant, for commercial reasons, a foreign type of carnival into a placid English town, will make them miserable. Unless they happen to keep a flower shop, they "won't belong," merely because there is nothing to belong to, but, like Lewis Carroll, they will take infinite delight in children's nonsense and will enter wholeheartedly into the fun of a country fair.

* * * *

There is an art of recreation, and for many years, maybe through industrialism and the

(*Continued overleaf in column* 3.)

Mountain Climbs in Scotland.

A Talk from Aberdeen, by Dr. J. R. Levack.

MOUNTAIN adventures, I should like to explain, do not mean anything hair-raising or heroic. It is only in stories and films that you find mountain climbers dangling in impossible situations or falling down precipices and then being rescued in the best theatrical fashion by the hero of the play. In real life this sort of thing doesn't happen, and mountaineering, with all the incidents of bad weather and losing one's direction in mist, etc., does not lend itself to exciting or heart-rending adventures. Nor is it dangerous sport.

A mountaineering party of six, including two young women, expert climbers, were up soon after 7 a.m., and breakfasted at 8 a.m. sharp, fully equipped for anything that might befall them on the mountain. I had peeped out before seven o'clock. There was no wind, and I noted that my pocket aneroid showed that the barometer was rising, so I knew that we were going to have a fine day.

A Beautiful Sight.

We drove down the main road from Braemar for about four miles, and left the car at the half-ruined wooden bridge which crosses the Dee opposite the Garrawalt Shiel. We crossed the wooden bridge at 9 a.m. and called at the Lodge, where we left our heavy coats. Proceeding along one of the numerous stalker's paths, we mounted rapidly up the steep slope winding about through the Ballochbuie Forest with its fine old pines.

As we ascended, we began to get glimpses of the hills across the Dee on the north side of the valley. Presently, the tops of one or two of the nearer hills glowed red and rosy as the first rays of the rising sun lit on them—a beautiful sight—but as we got a little higher and could look further afield, we saw right into the eastern face of corrie of Ben a Bhaird, seven or eight miles away. This corrie is steep and precipitous and was filled with snow.

On the Summit of Lochnagar.

In a short time we passed beyond the trees, came out into the open, and were soon walking along fairly level heather-covered ground, partly frozen, and with patches of snow here and there on it. We were now proceeding along a valley between two hills and at the far end of this valley Lochnagar stood up grandly, for its final slope on this north side is steep, and composed of huge boulders, which we could now see were almost entirely free from snow, the summit rocks being quite free.

A short scramble up the steep boulders and a short walk on the summit plateau to the main top completed the ascent in 3½ hours from the road. We were now in blazing sunshine, for there was not a cloud to be seen in the sky. All the peaks, far and near, were visible and quickly recognized. It was difficult to realize that we were actually on the summit of Lochnagar on the first of January, for the day was like one in summer.

White Sun and Black Sky.

There was one striking difference, however. In fine weather the air in winter is, at this altitude (3,786 feet), practically free from dust particles and moisture, and so the sky overhead is of such a deep blue as to appear almost black. For the same reason, the sun is brilliantly and fiercely white, without a trace of yellow in it. This contrast of dazzling white sun and almost black sky is very striking, and is only seen at high altitudes in fine winter weather.

We spent a very cheerful half-hour at the summit gazing on the familiar scene. Most of the lower mountains were quite free of snow, but Ben Muich Dhui and his neighbours were dazzling white domes and ridges, as imposing as any Alpine range.

As we had plenty of time at our disposal, we decided to descend to a roundabout way, westwards, past the Stuic buttress and down into the Garrawalt glen again. We first, however, walked over from the summit to the Cliffs of the mountain, and had a good look down the Black Spout, which had a fair amount of snow in it. We wandered leisurely down into the glen and through the trees to the Garrawalt Shiel, where we arrived at four o'clock. Half an hour later we crossed the bridge over the Dee, and motored back to Braemar.

A Terrifying Experience.

This expedition may be cited as a perfect example of a joyous mountain adventure. Each member of the party was physically fit and in the best of spirits. Nothing happened to overtire or exhaust anyone; the weather was perfect and the scenery was superb.

Bad weather on the mountains may, and generally does, interfere more or less with mountain expeditions, although in Scotland the worst of stormy weather can be defied and the summit of the mountain reached, provided the party be experienced and properly equipped.

There is one type of bad weather, however, which the climber must avoid whenever he can. Gales of wind, snow blizzards, fog, and rain he can face with safety, but a thunderstorm on a high mountain is distinctly dangerous.

Some years ago a party of us, staying in Braemar in July, went up Ben Muich Dhui, and were unfortunate in being caught in several storms.

Although we arrived home none the worse for our experiences, it was certainly the most exciting and terrifying experience I had ever had on the mountains.

Laws for Listeners.

Rigorous Rules in Other Lands.

EVERY country has its own set of wireless rules and regulations, and listeners do not always have the same liberty in other lands that they do in Great Britain.

In Australia, for instance, the listener must obtain a ten-shilling licence as in this country, and must pay in addition an annual fee to the broadcasting station. When he obtains his set he must decide to which station he wishes to listen and must tune his receiver so that it will only operate on the wave-length of that particular station. All other stations are, therefore, closed to him, unless he cares to buy a fresh set and a fresh licence for each one.

Only natural-born British subjects may obtain licences, and the penalties for having an unlicensed set may be anything up to five years' with or without hard labour and a £500 fine. There are also stringent regulations regarding the material of the programmes broadcast.

In Time of War.

In France, all receiving stations within fifty kilometres either of the sea coast or of the frontier must be approved by either the Minister for the Navy or the Minister for War, as the case may be. The fee for each receiving set is ten francs a year. In time of war all sets must be dismantled and their essential parts deposited with the Postal Authorities.

The New Zealand listener using a valve set within ten miles of a coast station must continually listen for the Amateur Warning signal, and on receipt of it, must at once switch off for the number of minutes indicated by a figure after the signal.

On Those Who "Don't Belong."

(*Continued from the previous page.*)

decay of small workshops, we have lost it. Social merrymaking has given place to tedious concerns usually called amusements and nearly always arranged for private profit. The old fairs have been swamped by travelling shows which halt en *route* just long enough to extract the savings of each village; revels now mean painful oscillations on giant switchbacks with Red Cross men in attendance; the old pantomime has become a succession of jokes which the children, its patrons, fortunately fail to appreciate; and in spite of the example set by "Les Chauves Souris," there seems little hope of its renaissance. Such decadence reveals the people's inability to belong to their own amusements; and for its cure the daily broadcasting of wit should provide a helpful stimulus.

* * * *

We live in an age in which a new consciousness of life is developing, and many men feel that they belong to this consciousness rather than to any existing body. Broadcasting has started at the critical moment, and the B.B.C. cannot help creating a new national consciousness, for better or for worse.

* * * *

Purists may say: "You may entertain, you may inform, but you cannot educate; true education, as opposed to mere teaching, means to draw out." In this great field, we may emphatically say that the B.B.C has its most hopeful line of advance. "Drawing out" does not merely mean eliciting replies to specially framed questions; it also stands for the process which wins the response which may be very simply expressed by the words: "I wish I could do that too."

* * * *

There is no branch of life in which direct contact between teacher and student can be dispensed with; but it is important to realize how vast is the responsibility of the B.B.C. for bringing before the public the innumerable lines along which more specialized and individual training may be sought.

If we look for the cause of the isolation which forces people to feel that "they don't belong," we shall find that, in some shape or form it may be resolved into ignorance: "there is no darkness but ignorance," says our great dramatist, and to be "out of it" is to be in darkness. Until recently, most of us had felt that the big national functions were not our concern; we had never expected to hear speeches from the leaders of the British Empire; we had never dreamed of hearing the King speak. But now we have all heard the wit and wisdom of men like Lord Balfour and Mr. Bruce, and the King has spoken to us privately in our own drawing-rooms. We are beginning to feel that we belong to the British Commonwealth. In the past, our experience of oratory was limited to our reading of Burke's speeches and to our excited support of some electioneering rhetoric. To-day we can hear our finest speakers and preachers; to-morrow we may be able to hear the same M.P. speaking under the sobering influence of Westminster.

* * * *

In all directions broadcasting is building bridges and clearing highways. At this moment we are striving to create a new technique for broadcast drama, and there are signs of an important development. The broadcaster's studio is becoming the stage of the long-desired national theatre; the nation is becoming the audience and the young playwright is getting his opportunity. Meanwhile box-office receipts for wholesome plays are increasing rather than diminishing; the utility of broadcasting lies in its giving rather than taking; it revives things worth belonging to, and it helps us all to belong to them.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Distinguished Statesmen to Broadcast.

THE British Institute of International Affairs is organizing a series of monthly talks for simultaneous broadcast to all stations. The first of these talks will be given at 9.45 p.m. on Friday, October 10th, by the Earl of Balfour, and the second by Viscount Grey of Fallodon.

"Pictures from the Past."

Little Hjalmar, in the Hans Andersen story, stepped within a picture on the wall and it immediately came to life. On Monday night from the London Station will be suggested three pictures from history in which listeners in all parts of the country may, in imagination, share if they will. The pictures, specially arranged for broadcasting, are "The Fall of the Bastille," "Old London," at the time of the Great Fire, and two episodes from the life of "Bonnie Prince Charlie."

Pavlova Season.

On September 8th the Pavlova Season opens for a month or longer at Covent Garden, and we hope to broadcast part of the music on the opening night and on future occasions. It is interesting to note that on the opening night will be given the first performance in this country of the ballet "Don Quixote."

The Provinces Relayed from Chelmsford.

A number of listeners have asked that we should relay provincial programmes from the Chelmsford high-power station, as they are anxious to listen to these concerts for experimental purposes. We shall endeavour to accede to this request, and relay a provincial programme occasionally, but it must be borne in mind that it is purely an experiment, and is not intended as an extension of our programme.

Sir Landon Ronald at London Studio.

Sir Landon Ronald is conducting a Symphony Concert on September 15th from the London studio. This is the first time that he will have conducted from our studio, but, of course, listeners will remember his brilliant performance when he conducted the Royal Albert Hall Orchestra in the Central Hall, Westminster.

Winter-time Programmes.

On September 29th we shall be reverting to the winter-time arrangement of programmes. The summer-time hours and type of programmes have been extremely popular and have to a large extent minimized the summer slump in wireless.

John Henry's Flight.

Preliminary tests, which have been made for John Henry's flight on September 2nd, have been very successful. Mr. Alan Cobham, who won the King's Cup, has been carrying out the test on the identical De Haviland 50 which he used on the occasion of his brilliant victory, and if everything goes well Mr. Cobham will use this machine on the occasion of John Henry's actual flight over London. The wireless humorist has made several flights, and he will have no difficulty in seeing the funny side of things from a height of 4,000ft. or so.

For the Children.

Children who have been following the fortunes of Sabo will be interested to know that their gifted author, Mr. E. W. Lewis, has collected some of the adventures into book form, which will shortly be published.

B.B.C.'s New Premises.

The B.B.C. premises at 2, Savoy Hill, are becoming very inadequate for the accommodation of the rapidly increasing staff. New premises are being built in the north-west corner of the building which they at present occupy, facing Savoy Churchyard. An interesting feature about this new site is that it is the last relic of the Zeppelin air raids over London. It was struck by a bomb and a section was left exposed as neatly as if it had been done for exhibition purposes, with grates and chairs and other articles of furniture occupying nooks and crannies of the walls and floors.

Hullo, Farmers!

The Ministry of Agriculture are arranging a year's programme of talks on topics of agricultural interest to begin in October. These talks fall into two series. From 6.40 to 6.55 p.m. on Friday, October 3rd, and at fortnightly intervals thereafter, the experts of the Ministry will communicate a bulletin consisting of notes on marketing, seasonal reminders on such topics as horticulture, dairying, small live stock and seed testing, and short talks on such subjects as apple growing, the choice of seed corn, silver-leaf diseases of plums, the ten-perch allotment, its possibilities, management and cropping. Then at 9.45, beginning on October 24th, and monthly thereafter, the Ministry are enlisting the services of the foremost agricultural authorities in the land for short lectures to be simultaneously broadcast to all stations.

Among these authorities are Professor T. B. Wood, C.B.E., of Cambridge, Sir John Russell, D.Sc., F.R.S., Director of the Rothamstead Experimental Station, Sir A. Darnell Hall, K.C.B., F.R.S., Chief Scientific Adviser to the Ministry of Agriculture, Sir Stewart Stockman, M.R.C.V.S., Professor R. Biffen, F.R.S., of Cambridge, and many other leaders in the department of agricultural knowledge.

A Garden Party.

Cardiff will be "At Home" to its hitherto invisible audience on Saturday, September 13th, when listeners will have an opportunity of "watching the wheels go round." The entire programme is to be given at the Sophia Gardens, Cardiff, and in keeping with the ethereal character of broadcasting, the proceedings will be in the nature of a Carnival of Fairyland. At 2 o'clock the Fairy Queen will perform the opening ceremony and with her attendant court will welcome the visitors to the Land of Broadcast Sound. During the afternoon, the Besses o' th' Barn Band will entertain the guests and John Henry (albeit a fairy of generous proportions) is to be let loose under the watchful eye of Blossom.

At 5 o'clock, on the call of tea-time "5WA'S" own orchestra will provide light musical refreshment, and after facilities for the more sustaining nourishment of the guests, the Uncles and Aunts will conduct the Children's Corner with the active co-operation of the children present. The booming of Big Ben at 7 o'clock, followed by the First General News Bulletin from London, will be distributed over the grounds by loud-speakers, and after the local news the evening performance will begin. A varied programme, ranging from the Military Band to banjo duettists and syncopated singers, has been arranged and the fun should flow fast and furious until "the last of the six dot seconds" at 10 p.m. The entire profits are to be devoted to the Cardiff Royal Infirmary for the furtherance of the Violet Ray treatment.

Welsh Choir Festival.

After we had gone to press with our last issue a change was made in the programme for Saturday, August 30th, from 4 to 5 p.m., which was cancelled. It was then found that it would be possible to take the Welsh Choir Festival from the Wembley Stadium from 2.30 to 5 p.m.

The Wireless Chess Match.

The present position of the Wireless Chess Match is as follows:—

White
K on K R2
Q on K R4
R on K B4
Kt on K B6
B on K Kt2
P on Q R3 Q Kt3, K R3, Q B4, K Kt4, Q 5

Black
K on Q Kt8
Q on Q5
R on Q7
Kt on K B8
B on K7
P on K R7, K Kt7, Q R7, K8, Q Kt8, K B5.

To-day's move:—

White: Kt—K B6 (check).

The players are Mr. Middleton, London, and Mr. Gibson, Glasgow. Mr. Gibson is champion of Scotland.

Dear Old Soul (listening to America): "Lor, I'm sure that's John speaking! I know he has a set of wireless things."

The Song of the Jolly Admiral.

The "First Lord's" Song from "Pinafore." By A. B. Cooper.

MEN and women who are just-over mid-life age will not fail to recall the posters which many years ago caught the eye on every hoarding bearing the strange words: "H.M.S. Pinafore."

At first it was a mystery, then it was the rage, and presently everybody was singing, whistling, or playing the song which, of all others in the whole range of Gilbert and Sullivan comic opera, caught on in the most amazing way. This was the song which Sir Joseph Porter sings, relating in detail how he rose from the ranks to be the First Lord of the Admiralty. It is one of the few songs in the opera around which a real story runs.

From Humble Beginnings.

Just before the opera was produced, the Prime Minister of the day, Benjamin Disraeli (shortly afterwards raised to the peerage as Lord Beaconsfield), had made Mr. W. H. Smith First Lord of the Admiralty. To-day, that honoured name is one of the most familiar in the world, by reason of its innumerable repetitions over railway-station bookstalls and town bookshops.

Fifty years ago it was almost as familiar to the man in the street—or station, and everybody knew that the admirable man of business and earnest politician whom Disraeli had made "First Lord," had risen from humble beginnings to a place in the Government—a much rarer event in those days, of course, than now.

"No Personality."

No one believed, even from the time the song was first sung, that these seeming coincidences were accidental, and, in a letter which Gilbert wrote to Sullivan in December, 1877, he lets the cat out of the bag by excusing himself. He says: "Among other things, I want to talk over a song (kind of 'Judge's Song') for the First Lord—tracing his career as office-boy in a cotton-broker's office, clerk, traveller, junior partner, and First Lord of Britain's Navy. I think a splendid song could be made of this.

"Of course, there will be no personality in this—the fact that the First Lord in the opera is a radical of the most pronounced type will do away with any suspicion that W. H. Smith is intended."

SIR JOSEPH PORTER.

In a letter actually written by Disraeli himself, soon after the production of *H.M.S. Pinafore*, the great man describes a house-party at the Marquis of Salisbury's seat, Hatfield, and gives a lively description of all the guests singing this song, or, at least, joining in the rousing chorus, and he specifically refers to his First Lord of the Admiralty as "Pinafore Smith." Later, this same excellent public servant became Leader of the House, under Lord Salisbury's Premiership.

There can be no doubt that Gilbert aimed this shaft to hit its mark, for he regarded it as little less than a scandal that a man who, in his own words, "did not know one end of a ship from the other," should be made primarily responsible for naval policy; but it is a little remarkable, on the other hand, that he should have revised his first idea of making him begin life in a cotton-broker's office, and should have actually linked the song up with his own profession of the law.

The Favourite "Number."

Probably, the explanation is that, to be consistent, he constructed his song on the lines he knew best, lest he should be charged with talking about things of which he also knew nothing!

Although this song is not to-day often heard apart from the opera to which it belongs, and cannot compare as a song, even, with such gems as "Take a Pair of Sparkling Eyes" or the Ghost's Song in *Ruddigore*, yet it remains the favourite "number" in the opera, and it would probably be the first song that nine out of ten people would name, if asked to mention a song from the famous classics of the Savoy.

When I was a lad I served a term
As office-boy in an attorney's firm;
I cleaned the windows and swept the floor,
And polished up the handle of the big front door.
I polished up the handle so carefulee
That now I am the Ruler of the Queen's Navee.

As office-boy I made such a mark
That they gave me the post of a junior clerk;
I served the writs with a smile so bland,
And I copied all the letters in a big round hand.
I copied all the letters in a hand so free
That now I am the Ruler of the Queen's Navee.

In serving writs I made such a name,
That an articled clerk I soon became;
I wore clean collars and a brand-new suit
For the pass-examination at the Institute.
That pass-examination did so well for me
That now I am the Ruler of the Queen's Navee.

Of legal knowledge I acquired such a grip,
That they took me into partnership,
And that junior partnership I ween
Was the only ship that I had ever seen.
But that same ship so suited me
That now I am the Ruler of the Queen's Navee.

I grew so rich that I was sent
To the House as a Member of Parliament.
I always voted at my party's call,
And I never thought of thinking for myself at all.
I thought so little they rewarded me,
By making me the Ruler of the Queen's Navee.

Now landsmen all, whoever you may be,
If you want to rise to the top of the tree—
If your soul isn't fettered to an office-stool
Be careful to be guided by this golden rule—
Stick close to your desks and never go to sea,
And you all may be Rulers of the Queen's Navee.

Making the Weather Clear!

By Sir Napier Shaw.

[In last week's "Radio Times" Sir Napier Shaw, ex-Director of the Meteorological Office, London, described the use of millibars and isobars in taking "readings" of the weather. This week, he deals with cyclones and anti-cyclones.]

IN following the track of the isobars, those lines of equal pressure, we find that a few go "straight"; that is, they make part of what geographers call a "great circle." Some, again, turn to the right and curve, so to speak, round a local area of high pressure.

This is what is called an anti-cyclonic isobar, and the region it encloses is known as an anti-cyclone.

Others turn to the left and curve round an area of low pressure, and these are called cyclonic isobars, the region they enclose being known as a cyclone, or a cyclonic depression.

Heavy Clouds.

From the standpoint of our friend, the Man in the Moon, these areas of local disturbance would be very difficult to distinguish. He might pick out some cyclones, because heavy clouds are frequent accompaniments of these phenomena. Anti-cyclones, on the other hand, are usually free from clouds, though it is not always fine in anti-cyclones. There may be fog or heavy low clouds, or drizzling rain. But the more vigorous meteorological disturbances, such as heavy rain, belong in our latitudes to cyclones. Anti-cyclones are quiet, and the winds in them are lazy and inert.

Cyclones Not Always Violent.

Considering that maps have been used for the study of the cyclonic depressions of this country for more than sixty years, it might be thought that by this time we know everything there is to know about them. But we do not. The term "cyclone" was coined by Piddington, a famous investigator, as a name for a circulation of strong wind round a centre of low pressure. Many people still think of a cyclone as being similar to a vortex of water, but with the air running up the core instead of down, as in the case of water. Also, of course, they invariably regard it as a violent meteorological manifestation. That this by no means follows, especially in our latitudes, I think I have shown fairly conclusively.

These local disturbances are superimposed on, or contained within, that general circulation about the earth which I have said would be observable from the moon. It is obvious, then, that we cannot claim to know all about these disturbances and their relation to the general circulation, until we know more about the general circulation itself.

Amazing Energy.

We do know, however, that this vast general circulation of air goes on and on, varying from month to month and perhaps from year to year, and that the disturbances referred to are due largely to water vapour. We can now tell what energy air has at its disposal when it is saturated with water vapour. The energy of a cubic kilometre of saturated air on an ordinary July day is a quarter of a million kilowatt hours—with a reduction for taking a quantity, you could buy it of an electric power station for £6,000!

Before the great thunderstorm in July of last year saturated air was very energetic. In this instance a cubic kilometre of the saturated air then at large had £100,000 worth of energy to get rid of, and there were thousands of cubic kilometres of this kind of high explosive available. There are not many of us who do not vividly recall with how great a commotion all this pent-up energy was released.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

A Coincidence.

DEAR SIR,—I had a unique experience while listening the other evening.

During an interval at London Station (I was receiving their programme *via* "5XX"), I switched over to Radio-Paris to hear what they were broadcasting. I just heard the finish of one piece of dance music and then they announced the next item, which was "Last Night on the Back Porch." After waiting to hear part of this played, I switched back to "5XX" just in time to hear the announcer there say that as there was time for one more piece they would play a fox-trot—"Last Night on the Back Porch"!

This was, I think, a most extraordinary coincidence.

I had heard in the space of something under three minutes the same piece of music being played in two different countries!

Yours truly,

Bagshot. A. W .G.

The Yokel's Idea.

DEAR SIR,—I have a little country cottage, really in the wilds, although near a big centre. One of the local farm hands heard that I intended putting up an aerial and came to see this unusual operation. He gave me his opinion that it would be "no good" and that I would hear nothing but "squeals," and upon my enquiring the reason for this, he said that there was a valve set in the neighbourhood—in the laird's house four miles away.

I told him that if the valve gave trouble I would tell the Postmaster of the annoyance. Whereupon I received the following remarkable information: "No, no! Valves are no use. They should be abolished; they take all the music and leave the crystals nothing but the squeals."

I cannot reproduce on paper the accent in which this was said, but it seemed to me the richest thing I had heard for years.

Yours truly,

W. B. S.

Thought it was the Valve!

DEAR SIR,—Whilst listening the other evening with a woman friend, I decided to try the effect of a variable condenser. Removing my 'phones I proceeded to attach the condenser to the necessary terminals, which action temporarily threw the set out of gear.

Upon re-adjusting, I enquired of my friend what difference it had made, and was surprised to learn that "it made the music go faster." It transpired that during the period occupied by my connecting the condenser, the orchestra had finished one piece, and started another, playing in quicker time!

Yours truly,

Manchester. W. H. A.

England Heard in Iceland.

DEAR SIR,—I have a friend here from Iceland, a sound electrician, who tells me he provides dance music to the young people of Reikiavik, the capital of Iceland, through the medium of a 4-valve set and the Savoy Bands.

When one considers that in the dead of winter they get only some four hours' daylight, they are, I'm sure, greatly blessing the B.B.C.'s efforts. He says he gets all your stations on the loud-speaker, but "2LO" and Aberdeen come out best.

Yours faithfully,

Dollis Hill. W. C.

PEOPLE IN THE PROGRAMMES

Duchess of York to Broadcast.

LISTENERS everywhere will be glad to know that on Tuesday, September 2nd, they will have an opportunity of hearing H.R.H. the Duchess of York. She is to speak at the opening of a flower show at Kelvin Hall, Glasgow, and her remarks will be broadcast.

Like many other members of the Royal Family, the Duchess is keenly interested in wireless, and her husband, the Duke, has already broadcast.

A Practical Joke.

ONE of the most charming characteristics of the Duchess of York is her sense of humour, as the following story shows.

Before her marriage, a number of American tourists went to look over Glamis Castle, the famous ancestral home of the Strathmore family, and in a burst of high spirits Lady Elizabeth attired herself as a housemaid and offered to show the visitors round. The tourists accepted and spent a delightful afternoon in the old castle.

As they were leaving they insisted on "tipping" their guide! Imagine their surprise if they had known who she was!

(1) H.R.H. The Duchess of York; (2) Rt. Hon. G. N. Barnes; (3) Mme. Gertrude Edgard; (4) Mr. J. H. Squire; (5) Mr. Harry Hopewell.

A Talk on the League of Nations.

ON Wednesday, September 3rd, a talk of unusual interest will be given from London by the Rt. Hon. G. N. Barnes, of the League of Nations, who will speak on "The League's Labour Section and How It Works." There are few politicians who have had such an interesting career as Mr. Barnes.

Born at Lochee, near Dundee, he worked hard when quite a youth in an engineering works at Barrow-in-Furness.

After two years he accompanied a friend to London. Finding themselves at Woolwich, they decided not to go back, and throwing their return tickets into the river, they set about seeking work. In this they were successful, and Mr. Barnes remained in London, got married, and became actively interested in political questions.

In 1906 he first entered Parliament, where his abilities were quickly recognized, and during the war he became a member of the War Cabinet.

In 1919 Mr. Barnes was sent as Minister Plenipotentiary to the Paris Peace Conference, and since then he has devoted special attention to the League of Nations.

A Much-Travelled Singer.

A FAVOURITE artist is Mme. Gertrude Edgard, who is to sing from Aberdeen to-night, August 29th. Besides being a vocalist, she is an accomplished pianist, and began to study the piano at the age of seven, making her first public appearance when eight years old. She has travelled through all the States of South America as a soprano vocalist, giving concerts, and was associated with Josephina Graziolli, considered the finest harpist in the whole of South America.

During the war Mme. Edgard performed at many concerts of importance in the Salon Berenger, Odeon Theatre, etc., and represented England in the Concerts of the Allies. She also represented England at a concert in celebration of the Coronation of King George V., at the Palacio de las Bellas Artes, in Santiago de Chile, during a function given by the President of Chile. Mme. Edgard's repertoire is extensive, including twenty operas, leider, modern songs, old Italian airs, Spanish songs, Portuguese songs, French songs, and National songs of all nations.

A Popular Octet.

ONE of the most popular of small orchestras is the Celesto Octet which is to broadcast from London on August 31st. It was founded by Mr. J. H. Squire in 1913, and he has endeavoured to make it different from the usual small orchestra which is usually "a one-man show"—nobody in it having a chance except the violinist. Each player in the Celesto Octet excels at his particular instrument.

Mr. Squire is musical director for Mr. Frank Curzon, Mr. Gilbert Miller, and Miss Gladys Cooper, and he also personally conducts the orchestra every year for *Peter Pan*. In 1920 he established a record in the London theatres, being musical director of the Royalty, Comedy, Kingsway, St. James's, Haymarket, and Apollo at the same time!

From Lace to Music.

MR. HARRY HOPEWELL, the popular baritone, who is well known at the Manchester Station, and has sung at the majority of the B.B.C. stations, was born in Nottingham, and was originally destined for the lace trade. As a boy, however, he sang solos in all the principal churches of the district and was already forming a preference for a singing career. Eventually he decided for this definitely, and went to study at the Royal Academy of Music in London.

Thereafter he was solo baritone at Manchester Cathedral for three years, when he resigned in order to devote his whole time to concert work, an occupation which has kept him continually busy ever since.

WIRELESS PROGRAMME—SUNDAY (Aug. 31st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

LONDON.

3.0.—Time Signal from Big Ben.

Organ Recital and Part Songs.

S.B. to Newcastle.
Relayed from
The National Institute for the Blind
Organist, H. V. SPANNER.
THE ECLIPSE PRIZE SINGERS.
PEGGY COCHRANE (Solo Violin).

Organ.
First Movement from "Hymn of Praise" Symphony ..... *Mendelssohn*
Largo in G ..... *Handel*

Part Songs.
"Deep Jordan's Banks" ..... *Gabriel* (2)
"Robin Adair" ..... *Lewis* (2)
"It Was a Lover and His Lass" ..... *Morley* (2)
"Calm is the Sea" ..... *Pfeil* (2)

Violin Solo.
Sonata in A ..... *Handel*

Organ.
"Finlandia" ..... *Sibelius*
March on a Theme of Handel ..... *Guilmant*

Part Songs.
"Forsaken Am I" ..... *Koschat* (2)
"The Wanderer's Song" ..... *Abt* (2)
"Soldier's Farewell" ..... *Kücken* (2)
"The Storm" ..... *Dorner* (2)

Organ.
Andantino in B Flat ..... *Lemare*
Prelude to Act I—"Lohengrin" ..... *Wagner*

Violin Solos.
Pavane ..... *Ravel*
Strimpellata ..... *d'Ambrosio*

Part Songs.
"Drink to Me Only" ..... *Traditional* (2)
"The Chapel" ..... *Koschat* (11)
"God is a Spirit" ..... *W. S. Gawson* (2)
"Lovely Night" ..... *Chwatal* (2)

Organ.
Fugue on Tune "St. Ann" ..... *Rink*
Barcarolle ..... *Waldteufel*
Finale in B Flat ..... *Wolstenholme*
Announcer: J. G. Broadbent.

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

5.30.—Time Signal from Big Ben.
Anthem, "Hail, Gladdening Light" ..... *C. C. Martin*
Hymn, "Gracious Spirit, Holy Ghost" (A. and M., 230).
The Rev. F. BARRETT, of the United Methodist Church: Religious Address.
Hymn, "Thy Kingdom Come, O God" (A. and M. 217). (Sung by The Mayfair Singers.)
J. H. SQUIRE CELESTE OCTET.
JOHN COLLINSON (Tenor).
THE MAYFAIR SINGERS.

6.0. The Octet.
Overture, "Tannhäuser" ..... *Wagner*
Two Pieces for Strings.
1. "Sweet and Low" ..... *Barnby-Sear*
2. "Mock Morris Dance" ..... *arr. Sear*
Finale from Concerto in G Minor ..... *Mendelssohn*
(Solo Pianoforte, FRANK READE.)

Tenor Songs.
"Then'rt Like a Lovely Flower" .....
"The Almond Tree" .....
"The Lotus Flower" ..... } ...*Schumann* (1)

The Octet.
A Waltz of the Past, "Bürgerweisen" ..... *Strauss-Sear*
Three Minutes of Chamber Music, "Adagio and Cornrto" ..... *Ecole-Sear*
(For Strings Only.)
Part Songs.
Selected.

Violin Solo.
"Scherzo Tarantelle" ..... *Wieniawski*
(Soloist, MAYER GORDON.)

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News.

10.15. Tenor Songs.
"A Prayer to Our Lady" ..... *D. Ford*
"A Winter Love Song" ..... *L. Kellie*
"A Farewell" ..... *S. Liddle* (2)
The Octet.
Finale, "There is a Green Hill Far Away" ..... *Gounod-Sear*

10.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

3.0–3.0. THE STATION PIANO QUINTET.
FRANK CANTELL (1st Violin).
ELSIE STELL (2nd Violin).
ARTHUR KENNEDY (Viola).
LEONARD DENNIS (Violoncello).
NIGEL DALLAWAY (Piano).
WINIFRED MORRIS (Contralto).
JEROME MURPHY (Irish Songs).
Quintet.
Waltz, "Abandon" ..... *Waldteufel*
Selection, "Dinorah" ..... *Meyerbeer*
Irish Songs.
"The Donovans" ..... *Needham* (1)
"Lament for Owen Roe O'Neill" ..... *Stanford* (1)
"The Rocky Road to Dublin" ..... *Brayton*
"My Love Nell" ..... *Fox*
Quintet.
"Simple Aveu" ..... *Thome*
"Extase" ..... *Ganne* (5)
Songs.
"The River" ..... *Elgar*
"Oh, My Harp Immortal" ..... *Gounod*
"The Homeland Hills" ..... *Sanderson* (1)
"My Ships" ..... *Barratt* (1)
Quintet.
Fantasia, "Werther" ..... *Massenet-Tavan*
Irish Songs.
"The Girl from Mayo" ..... *Piccott*
"My Dark Rosaleen" ..... *Needham* (1)
"Taking Toy at Reilly's" ..... *Brayton*
"Mary Callaghan and Me" ..... *Muller* (31)
Quintet.
Suite, "At the Play" ..... *Bowes*
Announcer: J. C. Paterson.

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

5.30–9.0.
Hymn, "Jesus Shall Reign Where'er the Sun" (A. and M., No. 220).
The Rev. P. J. CHEVERTON, Rowley Regis: Religious Address.
Hymn, "Let Saints on Earth in Concert Sing" (A. and M., No. 221).

9.10. **Symphony Concert.**
THE STATION SYMPHONY ORCHESTRA.
Conductor: JOSEPH LEWIS.
JAMES HOWELL (Bass).
Overture, "Fra Diavolo" ..... *Auber*
Suite, "Casse-Noisette," Op. 71a ..... *Tchaikowsky*
(1) Overture Miniature.
(2) Danses Caracteristiques:
(a) Marche: (b) Danse de la Fee Dragee: (c) Danse Russe (Trepak.): (d) Danse Arabe: (e) Danse Chinoise: (f) Danse des Mirlitons.
(3) Valse des Fleurs.
Aria: "Why Do the Nations" ("The Messiah") ..... *Handel* (11)
Oriental Rhapsody, Op. 32a *Percy Pitt* (11)
Aria: "How Willing My Paternal Love" ("Samson") ..... *Handel* (11)
Hungarian Rhapsody in F ..... *Liszt-Doppler*

10.0.—WEATHER FORECAST AND NEWS. *S.B. from London.* Local News.

10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

Handel and Elgar.
GLADYS PALMER (Contralto).
IVOR JAMES (Solo Violoncello).
HAROLD WILLIAMS (Baritone).
THE WIRELESS AUGUMENTED ORCHESTRA:
Conducted by Capt. W. A. FEATHERSTONE.
All Songs with Orchestral Accompaniment.

3.0. Orchestra.
Military March, "Pomp and Circumstance," No. 4 ..... *Elgar* (1)
"Salut d'Amour" ..... *Elgar*

3.15. Gladys Palmer.
Sea Pictures.
(1) "Sea Slumber Song" .....
(2) "In Haven" ..... } *Elgar* (1)
(3) "Sabbath Morning at Sea" ...

3.25. Orchestra.
"Water Music" *Handel, arr. Hamilton Harty*

3.40. Harold Williams.
"Honour and Arms" ("Samson") ..... *Handel* (11)
"Revenge, Timotheus Cries" ("Alexander's Feast") ..... *Handel* (11)

3.50. Ivor James.
Selected.

4.5. Gladys Palmer.
Sea Pictures (Continued).
(4) "Where Corals Lie" } ..... *Elgar* (1)
(5) "The Swimmer" ... }

4.15. Harold Williams.
"How Willing My Paternal Love" ("Samson") ..... *Handel* (11)
Recitative, "I Rage, I Melt, I Burn."
Aria, "O Ruddier Than the Cherry" ("Acis and Galatea") ..... *Handel* (11)

4.25. Ivor James.
Selected.

4.40. Orchestra.
"Occasional Overture" ..... *Handel* (11)
"Meditation from the Light of Life" ..... *Elgar* (11)
"Hallelujah Chorus" ..... *Handel*

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

5.30. Choir of the Church of the Annunciation.
Motet, "Ave Verum" ..... *Terry*
Hymn 78 (Westminster Hymnal) "Sweet Sacrament Divine."

8.35.—The Rev. Father PERCIVAL TRIGGS, Church of the Annunciation: Religious Address.

8.40. Choir.
Hymn 74, "Soul of my Saviour" (Westminster Hymnal).
Motet, "Recordare Virgo" ... *Birchall*
CARMEN HILL (Soprano).
THE "6BM" TRIO.
REGINALD S. MOUAT (Solo Violin).
THOMAS E. ILLINGWORTH (Solo Violoncello).
ARTHUR S. MARSTON (Piano).
MAJOR STANLEY HOW (Readings).

8.50. The "6BM" Trio.
1st and 2nd Movements from Trio No. 3 ..... *Beethoven*

9.0. Violin Solos.
"A Dream Song" ..... *Ashwell*
"Hungarian Dance" ..... *Halvay*

9.5. Carmen Hill.
Selected.

9.15. The "6BM" Trio.
Trio in F, Op. 42. ..... *Gade*

9.30. Carmen Hill.
Selected.

9.40. 'Cello Solos.
"Sicilienne" ..... *C. Fauré*
"Arlequin" ..... *Popper*

9.55. The "6BM" Trio.
Finale from Trio No. 3 ..... *Beethoven*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—Major STANLEY HOW: Readings from the Poems of Coventry Patmore.

10.40.—Close down.
Announcer: John H. Raymond.

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WIRELESS PROGRAMME—SUNDAY (Aug. 31st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

CARDIFF.

3.0–4.30. W. P. DONOVAN'S STRING ORCHESTRA.
WILFRED MILES (Tenor).
I. Orchestra.
Marche Militaire ..... *Schubert*
Humoresko ..... *Dvorak*
II. Wilfred Miles.
"O Vision Entrancing" *A. Goring Thomas* (1)
"In the Dawn" ..... *Kjerr* (1)
"To Mary" ..... *M. Valerie White* (1)
III. Orchestra.
"Serenata" ..... *Toselli*
"Evening Breeze" ..... *Langey*
IV. Wilfred Miles.
"In Youth is Pleasure" *C. Armstrong Gibbs* (4)
"Love's Quarrel" ..... *Cyril Scott* (4)
"Now Sleeps the Crimson Petal" *Quilter* (1)
V. Orchestra.
Ballet Music, "Rosamunde" ..*Schubert*
Nocturne ..... *Fleischmann*
Csardas, No. 6 ..... *Michels*
VI. Wilfred Miles.
"Love Sounds the Alarm" ..*Handel* (11)
"Sorrows of Death" ..... *Handel* (11)
VII. Orchestra.
"Pensées d'Amour" ..... *Bucalossi*
"Whispering of the Flowers" .. *Van Blon*
Announcer: A. H. Goddard.

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

8.10. The Choir of Ely Wesleyan Church.
Hymn, "Happy the Heart Where Graces Reign" (Tune, "Lynton," Jamoureau).
Anthem, "The Wondrous Cross" *F. C. Maker*
The Rev. REES GRIFFITHS, M.A., B.D., Congregational Church, Pontypridd: Religious Address.
Hymn, "Sun of My Soul" (Tune "Abends") *H. S. Oakley*

8.40. Violoncello Recital
by
CEDRIC SHARPE.
"Demande et Réponse" *Coleridge-Taylor, arr. Cedric Sharpe*
Slumber Song" ..... *Schubert*
"Andante Languido" (No. 2 of "Three Little Waltzes") *Cyril Scott, arr. Cedric Sharpe* (4)
"Minuet" *Beethoven, arr. Cedric Sharpe* (15)
"The Vesper Bell" (Old Breton Folk Tune) .....*arr. Cedric Sharpe* (15)
"Believe Me, If All Those Endearing Young Charms" (Old English Tune). *Cedric Sharpe* (31)
"Top o' the Cork Road" (Old Irish Tune) *Cedric Sharpe*

9.0. **Music in Worship.**
THE STATION SYMPHONY ORCHESTRA.
Conductor—WARWICK BRAITHWAITE.
DOROTHY HELMRICH (Mezzo-Soprano).
GEORGE PARKER (Bass).
I. Orchestra.
Morceau Symphonique, "Redemption" *Franck*
II. Bass Solos with Orchestra.
"Lord God of Abraham" .. } ("Elijah") *Mendelssohn*
"It is Enough" }
III. Mezzo-Soprano Solos with Orchestra.
Recit., "O Blessed Saviour" ..... } {"St. Matthew Passion"} { *Bach* (11)
Aria, "Grief and Pain" ..... }
IV. Orchestra.
March, "Joshua" ..... *Handel*
V. Bass Solos with Orchestra.
"Whosoever Drinketh" {"Woman of Samaria"} ....*Sterndale Bennett* (11)
"The Lord Worketh Wonders" {"Judas Maccabæus"} ..... *Handel*
VI. Orchestra.
"Good Friday Music" ("Parsifal") *Wagner*
VII. Mezzo-Soprano Solos with Orchestra.
Contralto Aria from "Stabat Mater" *Rossini* (11)
"He Shall Feed His Flock" {"The Messiah"} ..... *Handel* (11)
VIII. Orchestra.
"War March of the Priests" ("Athalie") *Mendelssohn*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15.—Close down.
Announcer: E. R. Appleton.

MANCHESTER.

3.0–5.0. **Vocal and Instrumental Concert.**
MAURICE COLE (Solo Pianoforte).
DOROTHY BENTLEY (Soprano).
DAVID MILLER (Tenor).
REGINALD WHITEHEAD (Bass).
PAT RYAN (Solo Clarinet).
Reginald Whitehead.
"The Lord is My Light" .... *Allitsen* (1)
"How Deep the Slumber of the Floods" *Carl Loewe* (1)
Dorothy Bentley.
"Angels Guard Thee" ..... *Godard* (1)
Selected Pianoforte Solos.
David Miller.
"So We'll Go No More a-Roving" *M. Valerie White*
"Siciliana" ..... *Mascagni*
Pat Ryan.
8th Air Varié ..... *Bériot*
Dorothy Bentley and David Miller (Duet).
"The Coming of a Dream" ..... *Knight*
Reginald Whitehead.
"Irish Love Song" .. *Alicia Needham* (31)
"Love, Could I Only Tell Thee" *Capel* (1)
Selected Pianoforte Solos.
Dorothy Bentley.
"Invitation" ..... *Katharine Barry*
"Christ in a Garden Buried Lay" *Henry Ley*
David Miller.
"Waft" ..... *Guy d'Hardelot*
Pat Ryan.
Rigoletto Fantasia ..... *Verdi-Rasel*
David Miller and Reginald Whitehead (Duet).
"Flow Gently Deva" ..... *Parry*
Dorothy Bentley, David Miller, and Reginald Whitehead (Trio).
"Sweet William" ..... *Sharpe* (11)

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

7.30. ORGAN RECITAL
by
H. FITZROY PAGE.
Relayed from the Piccadilly Picture Theatre.

8.45. VIOLET HEALD (Contralto).
SIDNEY G. HONEY: Talk to Young People.

9.15.—Hymn, The Old Hundredth": "All People That On Earth Do Dwell" (A. and M. No. 166.)
The Rev. K. L. PARRY, B.Sc., of Chorlton Road Congregational Church: Address on "John Bunyan."
Pilgrim Hymn, "He Who Would Valiant Be" (English Hymnal No. 402).
Reading from *Pilgrim's Progress*, by The Rev. K. L. Parry.
Hymn, "Oh, Happy Band of Pilgrims" (A. and M. No. 234).

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.10. Violet Heald.
10.30.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

3.0–5.0.—*Programme S.B. from London.*
5.0–5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

8.30. THE NEWCASTLE CATHEDRAL QUARTET.
"Love Divine, All Love Excelling" (A. and M. No. 520).
8.35.—The Rev. RHYS T. RICHARDS, B.D., Welsh Baptist Church: Religious Address.
"Abide With Me" (A. and M. No. 27).

Beethoven Evening.
9.0. THE STATION ORCHESTRA.
Overture, "Prometheus."
WILLIAM HESELTINE (Tenor).
"New Love, New Life" ..... (11)
"A Song of Penitence."
"A Song."
Orchestra.
Andante con Moto from Symphony No. 5.
William Heseltine.
"Molly's Farewell" ..... (11)
"Adelaide."
"Hope."

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. Orchestra.
"Fidelio."
10.30.—Close down.
Announcer: E. L. Odhams.

ABERDEEN.

3.0. CONCERT BY
THE BAND OF THE BRITISH LEGION.
THE WIRELESS ORCHESTRA.

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

6.30. Church Service.
Relayed from OLDMACHAR CATHEDRAL.
Minister: The Rev. CHARLES Mc GLASHAN.

9.30. THE WIRELESS QUARTET.
Selection, "The Angelus" ..... *Naylor*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. Quartet.
Hymn, "Sunset and Evening Star" *Barnby*
10.25.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

3.0. CONCERT BY
THE PARKHEAD FORGE SILVER PRIZE BAND.
Conductor: GEORGE E. GUY.
HAROLD COLBOURN (Tenor).

5.0–5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

8.30. THE PSALMODY QUARTET.
Hymn No. 11 (Second Tune) (Church Hymnary).

8.35.—The Rev. R. W. HAWORTH, of St. George's Episcopal Church, Maryhill: Religious Address.

8.50. Quartet.
Hymn No. 22 (Church Hymnary) (Tune: "Church Triumphant").
LAURENCE MACAULAY (Baritone).
WILLIAM MADDOCK (Solo Cornet).
MARGARET THACKERAY (Contralto).

8.55. Laurence Macaulay.
"Golden City of St. Mary" .. *R. C. Clarke*
"A Vision" ..... *Chaminade* (5)
Berceuse ..... *Rhene Baton*

9.5. William Maddock.
"The Lost Chord" ..... *Sullivan* (1)
"The Rosary" ..... *Nevin*

9.15. Margaret Thackeray.
"O Thou that Tellest" .... *Handel* (11)
"Spinning" ..... *R. C. Clarke*
"O Lovely Night" .. *Landon Ronald* (5)

9.25.—Councillor ROSSLYN MITCHELL, LL.B., will give a Biographical Sketch on To-day's Interesting Anniversary: John Bunyan died August 31st, 1688.

9.40. Laurence Macaulay.
"Three Indian Love Lyrics" *A. Woodforde-Finden* (1)

9.50. Margaret Thackeray.
"My Gentle Child" ..... *T. del Riego*
"The Evening Prayer" ..... *Costa* (15)

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15.—Close down.
Announcer: R. F. Kingsley.

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THE CHILDREN'S CORNER.

CONDUCTED BY UNCLE CARACTACUS

Houses That Grow on Trees.

HULLO children!

No doubt you have often seen the tiny houses of insects on the leaves of trees and you have wondered about them. Here is a tale, by M. Catherine Winn, about the homes of gall flies which I am sure you will like.

* * * *

It is hard to know the difference between elves and other creatures. When I see all those tiny houses on the oak leaves and others, and I know that in each one of them lives a wee insect, it seems just like a fairy tale. For they are the sort of houses that Tom Thumb might have built for himself, only smaller still. But the funny part of those is that they grow round the person who lives in them—which is just the opposite from that which usually happens.

Eggs Hidden in Leaves.

Supposing you sat down in the middle of a field and waited patiently till your house grew up out of the ground all round you! This is what happens to the little insects I am telling you about; only they are eggs first. Their mothers, who are called gall flies, have a long pointed instrument in their bodies, which they use to make tiny holes in leaves and twigs, and in each hole they drop an egg. After a time, a wee house begins to grow around the egg, and when it hatches and a little white grub comes out, it finds itself all snug and warm inside a ready-made home.

Now, there are houses of different shapes and sizes and colours. Some of the insects are content with small ones no bigger than a stroke of one of these letters; but they stick straight up out of the upper side of a leaf and you will find them quite hard and strong. Others like pretty round houses, painted pink or cream-coloured with fine red hairs all over them. These you must look for underneath the oak leaves.

The Fully-Grown Gall Fly.

One very proud one lives in a house as round as a marble, painted dark brown. He lives there all by himself in a hole in the middle; and as he is very hungry when he comes out of the egg he begins to eat his house. He eats up all the walls round him till he cannot eat any more and then he goes to sleep. I think a fairy must wave her wand over him while he is asleep, because, when he wakes up, he has changed into something quite different; he has turned from a white grub into a little fly with pretty wings.

At first, his wings are folded up quite tight, like rosebuds before they open, and he does not like being shut up in a stuffy house any more. I wonder if he feels the warmth of the sun through the walls and that makes him long to get out? So he begins to make a hole in his funny brown walls, and he never stops digging till he has got right through to the outside. And he digs as straight as a ruler and never turns to right or left. You can imagine how glad he is to feel the fresh air and sunshine. He waits a moment to stretch himself and unfold his wings and then he flies away.

A Big Family.

He was a very lonely little fly and liked to live all by himself. But they do not all like it. Some of the mother-flies want their babies to live near each other, like a big family, so they make a lot of holes in a group and about thirty babies all grow up in one big house together. This house is the size of a small apple, and it is rosy brown. If you happen to find one on an oak tree now, you will see numbers of tiny round windows in it, and you will know that all the babies have grown up and come out into the light and air. Although they lived in one house, each one had a separate room and bored its own tunnel to get out.

I am sure you have all seen some lovely red and green moss on wild rose bushes. Did you know that this, too, was a fairy house built for a family of baby flies? I think it is the prettiest house there is.

THE FISH WHO KEPT THE BAY.

By E. W. LEWIS.

YOU will remember that we left Uncle Harry and Isobel and Sabo and the car—whose name was Roger—at Buxton. Well, the very next day, Uncle Harry had news that a friend, whom he very much wanted to see, was sailing in two days' time from a seaport on the west coast of Wales. So, starting early on the following morning, they made a long run, and arrived at the place in the evening. Roger was put into a garage and Uncle Harry, who liked his car to look smart, gave orders that it should be washed down immediately and polished up in the morning.

The man who kept the garage had a small son who helped him; and while Billy—for that was his name—was busy about the front wheels with a sponge and a bucket of water, Sabo said to him: "What is the name of this place?"

Billy told him the name, and Sabo said, "Do you know why it is called by that name?"

"Why is anything called anything?" said Billy. "I don't know."

"Then I will tell you," said Sabo.

And this was the story that Sabo told him.

"Long ago, before ever there was a ship sailing on the sea, and there was no harbour here, but just a bay, fairies lived in this place. Fairies? Well, they were people just like you and me, only littler and more frightened, perhaps, and they didn't have to wash motor-cars or anything like that at all, but danced in rings in the fields, and held their courts, and had servants called Peas-blossom and Mustard-Seed, who did everything for them. And chief among the fairies was a princess, who ruled over them, and over all this land and everything that was in it. Very beautiful she was; and all the fairies worshipped her; and so did the birds of the air and the fishes of the sea. Each morning she went down to the shore of the bay, and the fishes popped their heads above the water to greet her. All her life was just like that, kind and friendly with everybody; and very happy.

"Now, across the other side of the water, in the country which is now called Ireland, but was then called by another name, there lived—well, he wasn't exactly a fairy, he was more of an ogre. Ogre? A sort of man-person who is strong and wicked and cruel, and eats people up. He had eaten almost everybody up in his own country, except those, of course, who had more sense than to come anywhere near him; and, when he heard of the princess and the fairies who lived across the water, he thought he would like to eat them up, too.

"The ogre-man wanted to come across the water, but there were no ships, and he couldn't either swim or fly. So he worked magic and turned himself into a huge bird, and flew across the sea with such a flapping of his great wings that everybody who saw him coming was frozen with fear. Swooping down, he seized two fairies in his talons, and carried them off, and nobody knew what became of them. The fairies were helpless, and all of them would no doubt have perished miserably, if it had not been for the birds.

"The birds put their heads together, and, a few days later, when the monster appeared on the horizon, all of them—crows and ravens, rooks and jackdaws, magpies and jays, kestrels and sparrow-hawks, gulls and cormorants, and clouds of starlings, and even the little finches—all flew up into the air, and setting on him all together, they nearly stripped him of his feathers and drove him from the sky."

"Hooray!" cried Billy. "And that ended him?"

"Not yet," replied Sabo. "For the ogre-creature worked more magic and turned himself into a sea-serpent, so that he could either crawl on the surface of the water, like a caterpillar, or if the birds were about, could swim underneath. This was a most cunning plan, for nobody could tell when he was coming until he was at the very shore. Sometimes, too, he came by night. So that the fairies had no peace, either in the light or in the darkness.

"It was now the turn of the fishes to put their heads together, which they did to some purpose. There were hosts of them up the creek and in the bay, and there was not one of them who would not have given his life for the fairies and their princess.

"Some of them kept watch outside the bay, swimming quietly to and fro, taking turns, so that the bay always had its guard on watch. And whenever the serpent came near, the sea-trout, who were the fastest swimmers they had, went like wild fire and gave the alarm. They were not ready for him the first time he came; but the second time they gave him jolly well what for! The shrimps crawled all over his face so that he couldn't see where he was going; the lobsters got their pincers to work; the congers and the dogfish bit holes in him, and others tore his fins to ribbons; until, lashing himself with great fury, he freed himself, and turned, and went back home.

"He came again once or twice after that, but he never caught the fishes napping. They guarded the bay like the watchmen guard the ship, and none went off duty until others came to take their place. The serpent never came back again; perhaps he was afraid; perhaps he had died; but there was always a chance, for he was very cunning; so the fish kept guard just the same, day and night, year in and year out, and if you knew everything that goes on beneath the water, Billy, you might find that they are keeping guard still."

"But there aren't any fairies any more," said Billy.

"Perhaps no, perhaps yes," said Sabo. "Anyhow that is why your town and your harbour is called by its name. Switch off the light, please, Billy. Good night."

WIRELESS PROGRAMME—MONDAY (Sept. 1st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

4.0–5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio. "Petticoat Lane on Sunday Morning," by Arnot Robertson. Herbert Antress (Baritone). "Torchlight Revelations in the Garden," by Mrs. G. Clarke Nuttall.
5.0–6.45.—CHILDREN'S CORNER.
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
JOHN STRACHEY (the B.B.C. Literary Critic): Fortnightly Book Talk. *S.B. to all Stations.*
Talk by the Radio Association. *S.B. to all Stations.*
Local News.
7.35–8.0.—Interval.
8.0.—PICTURES FROM THE PAST. *S.B. to all Stations.*
(*For programme see next column.*)
10.0.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News.
10.15.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
11.30.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

3.30–4.30.—William Reseltine (Tenor). Evlyn Howard-Jones (Solo Piano).
5.0–5.30.—WOMEN'S CORNER: Sidney Rogers, Topical Horticultural Hints. Winifred Firth (Solo Piano).
5.30–6.30.—CHILDREN'S CORNER.
6.30–6.45.—"Teens' Corner: Uncle Felix on "Naval History."
7.0–11.30.—*The entire Programme S.B. from London.*

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45–5.15.—CEDRIC SHARP ('Cellist), Louis Hertel (Entertainer). Talks to Women: Betty Gillington, Gipsy Sketch.
5.15–6.15.—CHILDREN'S CORNER.
6.15.—Scholars' Half-Hour: Mr. J. C. Gwynn on "A Rubber Plantation."
7.0–11.30.—*The entire Programme S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

3.0–4.30. **Light Orchestral Concert.**
Vocalist, FREDERICK COLLIER.
THE STATION ORCHESTRA.
Orchestra.
"Three English Dances" ..... *A. Wood*
Frederick Collier.
Prologue, "Pagliacci" ..... *Leoncavallo*
"En Tu" ..... *Verdi*
Orchestra.
"Dance of the Wood Nymphs" ... *Kussner*
Frederick Collier.
"Cowboy Ballads" ..... *Liza Lehmann*
(1) "The Rancher's Daughter"; (2) "Night-Herding Song"; (3) "The Shaw-Ball Black."
Orchestra.
"Spring Song" ..... *Morovitch*
Frederick Collier.
"Even Bravest Heart" ..... *Gounod*
"I'll Have Vengeance" ("Figaro") *Mozart* (11)
(With Orchestral Accompaniment.)
Orchestra.
Suite, "As You Like It" ..... *Quilter* (1)

Announcer: C. K. Parsons.

Pictures from the Past.

S.B. to all Stations.

8.0. I.

"The Fall of the Bastille."

(Alfred Whitman and Jack Vincent.)

Characters.

The Marquis de la Tour (An Aristocrat of Liberal views) ..... FRANK RANDELL
M. Lapasset (A Banker, of Paris) NIEL CURTIS
Robert Jackson (A Banker, of London) J. H. BARNES
Scene: A First-floor room in the Auberge de Gros Canon, Rue St. Antoine, Paris.
Time: 14th July, 1789.

8.30. II.

"Old London."

(1666).
(L. F. Saltzman.)

Characters.

John Chapman ... FEWLASS LLEWELLYN
Mistress Margery Chapman (his Wife) MABEL TAIT
Dorothy Partridge (Their Niece) OLGAR LINDO
An Ostler (At the "Belle Sauvage") J. E. RONALD
John Penn (Clerk to Mr. Chapman) J. H. BARNES
Mr. Samuel Pepys ... GEORGE MANSHIP
Street-hawkers, Ballad-singers, Watermen, Shopkeepers, and Folk in the Streets.

"Scene I. The Morning of September 1st, 1666." The scene is the "Belle Sauvage" Yard (close to Ludgate). Mr. John Chapman, a middle-aged merchant, is awaiting the arrival of his niece from the country. He is talking to an Ostler. Arrival of the "Fortune" coach, bringing Dorothy Partridge, Mr. Chapman's niece.

After greetings, Dorothy and her uncle walk through the streets of London to the Chapmans' house in Mark Lane.

"Scene II. Evening of the same day." A room in Mr. Chapman's house. Mr. Chapman, his wife, and Dorothy are present, and later, John Penn, clerk to Mr. Chapman, is brought in to join in the singing.

"Scene III. Next Morning." The parlour in Mr. Chapman's house. Mr. and Mrs. Chapman and Dorothy are standing by the window discussing the Fire and occasionally exchanging remarks with passers-by, including Mr. Samuel Pepys.

"Scene IV. Two days later." The same parlour and the same characters. Preparations for flight. Arrival of news that the Fire has been got under control.

9.30. III.

"Bonnie Prince Charlie."

(Alfred Whitman and Jack Vincent.)

Characters.

Prince Charles Edward Stuart LAURENCE BURTON
Ronald Macdonald of Kinloch Moidart J. E. RONALD
Cameron of Lochiel ..... } KENNETH
Macdonald of Kingsburgh } BLACK
Lewis Macdonald ..... J. E. RONALD
Flora Macdonald ... CAY CHESWORTH
Clansmen, etc.

"Scene I. Glenfinnan, 1745." The raising of the standard.

Scene II. Skye to Raasa, 1746. Farewell to the Isles.

Guide to the Pictures: Professor A. J. IRELAND.

Producer: R. E. JEFFREY.
Sound Effects: Alfred Whitman and Jack Vincent.
Incidental Music by the Orchestra, under the direction of Dan Godfrey, Junr.

5.0–5.45.—"SWA'S" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental Artists.
5.45–6.30.—CHILDREN'S CORNER.
6.30–6.45.—"The History of the Drama"—(V.), by Edith Lester Jones.
7.0–11.30.—*The entire Programme S.B. from London.*

Announcer: A. H. Goddard.

MANCHESTER.

2.30–3.0.—WOMEN'S HALF-HOUR: H. Stewart (Contralto).
3.15–5.0. ST. HILDA COLLIERY BAND. Relayed from the Municipal Gardens, Southport.
Conductor, JAMES OLIVER.
Overture, "Ruy Blas" .... *Mendelssohn*
Selection, "Tannhäuser" ..... *Wagner*
Fox-trot, "Felix Kept on Walking" *David* (9)
Cornet Solo, "Ethelinda" ..... *Cross*
(Soloist: William Ellison.)
5.0–4.15.—Interval.
"Unfinished Symphony," 2nd Movement *Schubert, arr. Haushinn*
Trombone Solo, "Joy Wheel" .... *Sutton*
(Soloist: Harold Laycock.)
Selection, "Chu-Chin-Chow" .. *Norton* (1)
Andante in G ..... *Batiste*
7.0–11.30.—*The entire Programme S.B. from London.*

Announcer: H. B. Brenan.

NEWCASTLE.

3.45–4.45.—Sam Barraclough's Quartet, Evelyn Longstaffe (Contralto).
4.45–5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Miss Ethel Adamson on "A Trip to Port Said."
5.15–6.0.—CHILDREN'S CORNER.
6.0–6.30.—Scholars' Half-Hour: A. Rae, M.A., on "The 1924 Ascent of Mount Everest."
7.0–11.30.—*The entire Programme S.B. from London.*

Announcer: W. M. Shewen.

ABERDEEN.

3.30–5.0.—Dance Afternoon, The Wireless Quartet, Feminine Topics, Miss Mordaunt, M.A., on "Everyday Life in Athens." Janet McFarlane (Soprano).
6.0–6.30.—CHILDREN'S CORNER: Some More Games.
7.0–11.30.—*The entire Programme S.B. from London.*

Announcer: A. M. Shinnie.

GLASGOW.

3.30–4.30.—Popular Afternoon: The Wireless Quartet and Alexander Mollison (Baritone).
4.45–5.15.—TOPICS FOR WOMEN: Topical Afternoon.
5.15–6.0.—CHILDREN'S CORNER: Letter Competition Results.
6.0–6.5.—Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Local News.
7.35.—ALBERT LE GRIP. French Talk.
8.0–11.30.—*The entire Programme S.B. from London.*

Announcer: Mungo M. Dewar.

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CHAPPELL,
WELSH
BROADWOOD
pianos are in use at the various stations of the B.B.C.

WIRELESS PROGRAMME—TUESDAY (Sept. 2nd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

10-2.0.—Time Signal from Big Ben. Concert: The "2LO" Trio and Sydney Shrugger (Baritone).

4.0-5.0.—Time Signal from Greenwich. "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "London's Bridges" (2), by Amabel Cerr.

5.0-5.45.—CHILDREN'S CORNER.

7.0.—TIME SIGNAL FROM BIG BEN, WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Mr. C. HARRISON TOWNSEND, F.R.I.B.A., on "Art in the Home." *S.B. to other Stations.*

Local News.

7.30.—JOHN HENRY over London. *S.B. to all Stations.*

BAND OF H.M. ROYAL AIR FORCE.
(By permission of the Air Council.)
Director of Music, Flight-Lieut. J. AMERS.
DOROTHY CLARK (Contralto).
WILLIAM MICHAEL (Bass).
JOHN HENRY.

8.0. The Band.

Overture di Ballo ..... *Sullivan*
Portuguese Serenade ..... *Roberts*
Suite, "The Merchant of Venice" *Sullivan*

Contralto Songs.

"John Kelly" ..... *Stanford* (14)
"Isobel" ..... *Frank Bridge*

The Band.

Selection, "La Fille du Tambour Major" *Offenbach*
Romance ..... *Brandam*
Ballet Music, "La Korrigane" ..... *Widor*

Bass Songs.

"I Triumph, I Triumph" ..... *Carissimi*
"To-Morrow" ..... *Keel*

Contralto Songs.

"L'Hotesse Arabe" ..... *Bizet*

The Band.

"Sanctuary of the Heart" .....*Katalbey*

Bass Songs.

Pan's Song ("Phœbus and Pan") .... *Bach*
"Parted" ..... *Tosti*

The Band.

Idyll, "Whispering of the Flowers" . *Blon*

10.0.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

GERVAIS RENTOUL on "Humorous Writers of the Present Day." *S.B. to all Stations.*

Local News.

10.30. The Band.

Overture, "Nell Gwyn" ..... *Ed. German*
Three Yorkshire Dale Dances ..... *Wood*
John Henry on Terra Firma.

The Band.

March, "Old Comrades" ..... *Teike*

11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—The Station Piano Quintet.

5.0-5.30.—WOMEN'S CORNER: Leonard Dennis (Solo Violoncello).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Cyril Midgley, B.Sc., F.R.G.S., on "Protective Colouring—How Plants and Animals are Camouflaged."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Capt. A. A. ABBOTT: No. 1 of a Series of Talks on various Sports: "Sword Play."

Local News.

7.30.—JOHN HENRY. *S.B. from London.*

Light Orchestral Programme and a Play.

THE STATION ORCHESTRA.
MABEL SENIOR (Soprano).
WILLIAM MACREADY,
EDNA GODFREY-TURNER, Players.
EDNA LESTER

8.0. Orchestra.

March, "Great Little Army" ..... *Alford*
Overture, "Stradella" ..... *Flotow*
Selection, "The Naughty Princess" *Cuvillier*

8.30. Songs.

"Spring Song c Song" ..... *Cyrus*
"Rose Softly Blooming" ..... *Smart*
"Over the Land is April" ..... *Quilter* (4)

8.45. "THE IRISH DOCTOR."
A One-Act Play by J. K. Wood.
Dr. Michael O'Flanagan ..William Macready
Nellie (Maid to Mrs. Beresford) Edna Lester
Mrs. Beresford ..... Edna Godfrey-Turner

9.15. Songs.

"I've Been Roaming" ..... *Horn*
"The Unforeseen" ..... *Scott* (4)
"Evening Pastoral" ..... *Rae* (8)

9.30. Orchestra.

Waltz, "Gold and Silver" ..... *Lehar*
Selection, "Recollections of Gounod" *arr. Godfrey*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

GERVAIS RENTOUL. *S.B. from London.*

Local News.

10.30. Orchestra.

Suite, "Brevette" ..... *Anthony* (20)
(1) Velocete; (2) Minuette; (3) Danzette; (4) Fleurette.
Selection, "The Bing Boys on Broadway" *Ayer* (5)

11.0.—Close down.
Announcer: J. C. Peterson.

BOURNEMOUTH.

3.45-5.15.—Amy Cockburn (Mezzo-Soprano) and Violet Cockburn (Soprano): Solos and Duets. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.) Talks to Women: Jessie Marsh on "Braille."

5.15.—CHILDREN'S CORNER.

6.15.—Scholars' Half-Hour: Monsieur Pepin, B.A. (Paris). French Talk.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Capt. H. G. MANSFIELD, "Across the Pacific Before the Mast," Part 1.

Local News.

7.30.—JOHN HENRY. *S.B. from London.*

8.0.—Mr. C. WHITAKER WILSON, Organist of St. Peter's, Regent's Park, on "The Powers of Sound."

8.15.—THE BOURNEMOUTH MUNICIPAL ORCHESTRA.
Relayed from the Winter Gardens.
Conducted by Sir DAN GODFREY.

"Tarantella di Bolphegor" *Rock Albert* (1)
Overture, "Tam o' Shanter" *Larmo & Drysdale* (14)
"Praeludium" ..... *Jarnefelt*

8.40. ANDREW SHANKS (Bass).

"Oh! Could I Express in Song" *Mohaddy*
"Droop Not, Young Lover" ..... *Handel*

9.5. Gladys James.

"The Lament of Isis" ..... *Bantock*

9.10. Andrew Shanks.

"The Gentle Maiden" ..... *Traditional*
"Mynheer van Dunck" ..... *Wallace* (1)
"The Two Grenadiers" ..... *Schumann*

9.25. Municipal Orchestra.

Selection, "Mignon" ..... *A. Thomas*

9.40. EDYTHE KINCH (Soprano).
GLADYS JAMES (Contralto).
JOHN PERRY (Tenor).
HERBERT SMITH (Baritone).
THE "6BM" CHORUS.
THE WIRELESS ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.
"A TALE OF OLD JAPAN" *Coleridge-Taylor*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

GERVAIS RENTOUL. *S.B. from London.*

Local News.

10.30.—"A Tale of Old Japan" (Continued).

11.15.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio, May Barleigh (Soprano).

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental Artists.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Impressions of Great Modern Writers" (IV.).

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."

Local News.

7.30.—JOHN HENRY. *S.B. from London.*

A Night in Venice.

JOHN COLLINSON (Tenor).
LOUIS HERTEL (Entertainer).
THE STATION ORCHESTRA.

8.0.—A Talk on Venice by one of her Admirers.

Orchestra.

Suite, "Venetienne" ..... *Reed*

John Collinson.

Venetian Folk Songs (Settecentesco) *Revised and Harmonized by Maffeo Zanon*
(1) "Molin corata ti xe, morete."
(2) "Gh'e stu dito a la mia Nina."
(3) "Le gatorigole me gusto atorno."
(4) "Me trilla el cuor per la campagna."

Louis Hertel.

"Mrs. Struggles as a Venetian."

Orchestra.

"Italian Serenade" ..... *Wolfe*
"Gondola Song" ..... *Mendelssohn*

RICHARD BARRON.

Reading, "In a Gondola" *Robert Browning*

John Collinson.

Gondola Songs.

"Serenata" ..... *Bimboni*
"Che Peca" ..... *Filippi*
"Ritorno del sol" ..... *Bimboni*
"Venetian Song" ..... *Tosti*

Orchestra.

"Scènes Napolitaines" ..... *Massenet*

Talk, "The Ancient Splendour of Venice," with extracts from "The Stones of Venice" (John Ruskin).

John Collinson.

Venetian Love Songs.

"Venezians" ..... *arr. A. L.* (5)
"Venetian Boat Song" ..... *Blumenthal*
"Song of Venice" ..... *Bendery*
"Venetian Love Song" ..... *J. A. Adams*

Louis Hertel.

"Mrs. Struggles Steps on the Stones of Venice."

Orchestra.

Overture, "Carnival" ..... *Dvorak*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

GERVAIS RENTOUL. *S.B. from London.*

Local News.

10.30.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

12.30-1.30.—Organ Music by H. Fitzroy Pope, relayed from the Piccadilly Picture Theatre.

2.30-3.0.—WOMEN'S HALF-HOUR.

3.30-4.30.—Concert by the "2ZY" Quartet.

5.0-6.0.—CHILDREN'S CORNER.

6.30-7.0. FREDERICK COLLIER (Baritone).

"Songs of the Sea" ..... *Stanford* (1)
Prologue, "Pagliacci" ..... *Leoncavallo*
Cowboy Ballads ..... *Lieurance*
(1) "The Rancher's Daughter."
(2) "Night-Herding Song."
(3) "The Skew-Ball Black."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 471.

WIRELESS PROGRAMME—TUESDAY (Sept. 2nd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

7 0.—WEATHER FORECAST and NEWS. *S.B. from London*
Mr T. A. COWARD, M.Sc., on "Autumn Migration."
Local News
7 30 JOHN HENRY *S.B. from London*

Popular Concert.

THE '2ZY' ORCHESTRA
BELLA REDFORD (Soprano).
LEE THISTLETHWAITE (Baritone).

8.0. Orchestra
March, "Devil-May-Care" ..... *Lincke*
Overture, "William Tell" ..... *Rossini*
Serenata ..... *Toselli*
Selection, "The Mikado" ..... *Sullivan*

Musician and Tailor
Bella Redford
Soupir" ..... *Bemberg*
Jeanne Fillettes" ..... *Westerhout*
Lee Thistlethwaite.
"The Sword of Ferrara" ... *J. F. Bullard*
(Composer)
Waltz, 'Etonnelement' ..... *Ancliffe*
Entr'acte, "Les Sylphides" ..... *Godard*
Selection, "The Quaker Girl" ..... *Monckton*
Bella Redford
The Songs My Mother Sang
Traditional arr Grimshaw (1)
Love's Garden of Roses" ... *Haydn Wood*
Lee Thistlethwaite
Tambourin ..... *Rameau*
Entr'acte, "The Parade of the Soldiers" ..... *Ewing*
Selection, Maiden Lament ..... *Lecocq*
Lee Thistlethwaite
"Farewell of Mary" ..... *J. P. Attwood*
"I Hear a Thrush at Eve" ..... *Coningham*
10 0 WEATHER FORECAST and NEWS.
S.B. from London
GERVAIS RENTOUL *S.B. from London*
Local News.
10 30. Orchestra
Selection, "Plaisirs et Baisers" ... *Gounod*
10 45. Close down
Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—The Regent Trio. Louis Brook and Madge Clark (Duets).
4.45-5.15. WOMEN'S HALF HOUR. Nora Bilis, "Some of Shakespeare's Women."
5.15-6.0. CHILDREN'S CORNER.
6.0-6.30. Scouts' Half Hour. "Walt on Shakespeare and Nature."
6.35 Epilogue (Cornish).
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
Mr. E. J. WILLIAMS, B.Sc., on "The Romance of Synthetic Chemistry."
Local News.
7.30.—JOHN HENRY *S.B. from London.*

Visiting Evening.

8.0. Two Stations.
8.30. EVELYN HOWARD-JONES (Solo Pianoforte).
Air and Variations, "The Harmonious Blacksmith" ..... *Handel*
Rondo in G ..... *Beethoven*
8.45. Two Stations.
9.10 MAY OSBORNE (Mezzo-Soprano).
"In Autumn" ..... *Franz*
York ..... *Kennedy Fraser*
EVELYN HOWARD-JONES.
Recital. "Night Ride," Part III ..... *John Masefield*
Evelyn Howard-Jones.
Concerto in B Minor ..... *Brahms*
First Arabesque ..... *Debussy*
London Bridge" ..... *Gardiner* (24)
"Rigaudon" ..... *Ireland*
May Osborne
Melisande in the Wood" ..... *Goetz*
"Sylvesta" ..... *Spinding*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London*
GERVAIS RENTOUL. *S.B. from London*
Local News
10.30 May Osborne
Orchestra: Waltz ..... *Sarasate*
"I'll Sing Thee Songs of Araby" ... *Squire* (1)
Evelyn Howard-Jones.
Prelude ..... } ..... *Chopin*
Studies ..... }
10.45. Close down.
Announcer: W. M. Shewen

BIRMINGHAM.

3.30 5.0.—Operatic Afternoon: The Wireless Quartet, Feminine Topics
5.45-6.30.—CHILDREN'S CORNER. Story Hour for Young and Old Folks. Operetta, "The Cockleboat," performed by Scholars of the Rutherston Intermediate School
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
Mr C. HARRISON TOWNSEND. *S.B. from London.*
Local News.
7.30 JOHN HENRY *S.B. from London*
8.0.—Mr ROBERT M. LINE, J.P., Ex-President of the Aberdeen Fish Trade Association and Ex-President of the Aberdeen Chamber of Commerce, on "The Aberdeen Fishing Industry."
8.15 8.30 Interval
THE VIRTUOSO STRING QUARTET
THE BAND OF 2ND BN. THE GORDON HIGHLANDERS
(By Permission of Col. J. L. G. Burnett, C.M.G., D.S.O.)
Conductor, W. HARTLETT
8.30. Band
Hungarian Rhapsody No. 2.... *Liszt* (1)
"Ride of the Gods to Valhalla" ... *Wagner*
8.50. Quartet
Variations from Quartet in G Major ("The Emperor") ..... *Haydn*
9.5. Band
Overture, "The Wreckers"... *Ethel Smyth*
Hungarian Dance, No. 5 ..... *Brahms* (1)
9.25 Quartet
Three Lovers ..... *Lodge*
9.40. Band.
2nd Military Suite in F ..... *Howe* (1)
"Golliwogs' Cake Walk" ..... *Debussy*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London*
GERVAIS RENTOUL *S.B. from London.*
Local News.
10.30. Quartet
Quartet Movement (Posthumous) *Schubert*
Andante and Scherzo from Quartet in D Major ..... *Mendelssohn*

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes, and the technical problems relating to their transmission.

"RADIO TIMES" READING CASE

Messrs George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

10 45. Band
Selection, "Paghacci" ..... *Leoncavallo*
11 0.—Close down.
Announcer: H. J. M. Kee

GLASGOW.

3.30-3.40. Relay of the Opening Speech by
H.R.H. The Duchess of York,
at the Flower Show, Kelvin Hall, Glasgow
3.30-4.30.—The Wireless Quartet and Gertrude Johnson (Soprano).
4.45-5.15.—"TOPICS FOR WOMEN: Prof. [illegible] of Glasgow University, on "Industrial Psychology."
5.15-6.0.—CHILDREN'S CORNER. One Weekly Forty-five Minutes with the Smaller Children. Special Poems and Stories by Auntie Gwen. Nursery Rhymes.
6.0-6.5. Weather Forecast for Farmers.
7.0. WEATHER FORECAST and NEWS. *S.B. from London*
Mr C. HARRISON TOWNSEND. *S.B. from London.*
Local News.
7.30. JOHN HENRY *S.B. from London.*

Music in Many Lands.

"If the passenger visits better countries, he may learn to improve his own; and if fortune carries him to worse, he may learn to enjoy his own."—Johnson.

MIRIAM LICETTE (Soprano).
HARVIE BOYES (Baritone).
THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY

8.0. Orchestra
Italy: {Overture, "Semiramide" .... *Rossini*
{Selection, "Tosti's Popular Songs" *arr. Godfrey*
8.25 Miriam Licette.
Germany: "Elizabeth's Greeting" ("Tannhäuser") ..... *Wagner*
(With Orchestral Accompaniment.)
France: {"Depuis le Jour" ("Louise") *Charpentier*
{"Chanson Triste" ..... *Duparc*
8.37 Orchestra.
England: Suite, "From the Countryside" *Coates*
8.47 Harvie Boyes.
Russia: "Andalouse" ..... *Maria Zucca*
America: "The Crying of Water" *Campbell Tipton*
England: "To Mary"... *M. V. White* (1)
8.57 Orchestra.
America: Selection, "Katinka" *Friml* (6)
9.12 Miriam Licette.
Italy: "Un Bel di" ("Madame Butterfly") *Puccini*
(With Orchestral Accompaniment.)
Russia: "Air des Adieux" ("Jeanne d'Arc") *Tchaikovsky*
America: {"Rose Song" .... *Harriet Ware*
{"At the Well" *Richard Hageman*
9.24. Orchestra.
Africa: "Moroccan Patrol"... *Jessel* (5)
Ireland: Reel, "Molly on the Shore" *Grainger*
9.34. Harvie Boyes.
England: {Two Songs from Elizabethan Lyrics *Roger Quilter* (1)
{(a) "Damask Roses"; (b) "Brown is My Love."
{"Mother Carey" ("Three Salt Water Ballads") *A. Fox* (1)
9.45 Orchestra
Persia: Intermezzo. "In a Persian Market" *Ketelbey*
Spain: March, "Vito" ..... *Lope*
10.0 WEATHER FORECAST and NEWS. *S.B. from London*
GERVAIS RENTOUL *S.B. from London.*
Local News
10.30.—THE GLENEAGLES HOTEL BAND, relayed from Gleneagles Hotel.
11.45.—Close down.
Announcer: R. L. Kingsley

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 414.

WIRELESS PROGRAMME—WEDNESDAY (Sept. 3rd)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

CARDIFF.

4.0.—Time Signal from Greenwich

Popular and Light Music

ARTHUR [illegible]
ANNE [illegible]
THE WIRELESS [illegible]
Deputy Conductor—S. KNIGHT-[illegible]
Overture, "Nell Gwyn" [illegible]
4.10 My Part of the Country, [illegible]
Laura.
The Orchestra.
Ballet Music, "Coppelia" *Mackenzie* 11
Recitals, Selected

Pianoforte Solo
Two Preludes in D Major and G Minor [illegible]

The Orchestra.
Folk Song and Marching Tune ... *Kowalski*
Fantasia Litany ... *Tonnyson*
Recitals, Selected

5.25 Tales of Many Homes" (3) by K [illegible]

Pianoforte Solo
Nocturne in D Flat ... *Chopin*
Study in F Minor ... *Liszt*
The Orchestra
Danse Negre ... *Coleridge-Taylor*
Träumerei ... *Schumann*
Military March, No. 2 ... *Elgar* (1)
(Note: Intermediate times given are only approximate.)

6.0-6.45 CHILDREN'S CORNER
7.0 TIME SIGNAL FROM BIG BEN, WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations*
Mr LEONARD FORRER Junr on "English Historical [illegible] Times to Edward III" *S.B. from London*
Local News.
7.30-8.0 Interval
8.0. THE INTERNATIONAL ONE ACT PLAYERS will present
I.—"PHIPPS." The late *Nan Ivy Houghton*
Broadcast by kind permission of Mr Arthur Bourchier
II. "A FOOL AND HIS MONEY"
[illegible]
Both plays produced by ELIZABETH EVERARD
8.45.—(Approx.) "From My Window," by Fitzmaurice.

8.50. **Recital of Old and Modern English Songs.**
S.B. to other Stations
John Coates (Tenor).
[illegible]
"All in a Garden Green" *Anon., Temp. Elizabeth*
"Come Again" ... *John Dowland* 1597
"It Was a Lover and His Lass" *Thomas Morley* 1600
"Since I First Saw Your Face" [illegible] 160[illegible]
"Phillida Flouts Me" *Anon., Temp. Elizabeth*
"Goe, Heavy Thoughts" *William Cockram*, 161[illegible]
Singer
"A Kiss I Begged" *John Gamble* 16[illegible]7
"The Angler's Song" [illegible] 1658
"What Shall I Do?" [illegible] *Henry Purcell* 1690
Interval
Mozart
"Speak, Music" [illegible]
"Song of the Palanquin Bearers" *Martin Shaw*
"At the Mid Hour of Night" *F. H. Cowen*
"Linden Lea" ... *R. Vaughan Williams*
"The Lake Isle of Innisfree" *Angus Morrison*
"At the Hour the Long Day Ends" [illegible] *H. H. Pierce*
9.40.—W. H. DAVIES, in a Recital of his own Poems
10.0.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN *S.B. to all Stations*
The Rt. Hon. G. N. BARNES on the League of Nations [illegible] Labour Section, and how it work[illegible] *S.B.*
"The Week's Work in the Garden" by the Royal Horticultural Society *S.B. to all Stations.*
Local News
10.35 THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations*
11.30. Close down
Announcer R. F. Palmer

BIRMINGHAM.

3.30-4.30 Lozells Picture House Orchestra
Edgar Mathews (Baritone)
5.0-5.30. WOMEN'S CORNER Harold Casey
5.30-6.30.—CHILDREN'S CORNER
6.30-6.45. "Teens" Corner: Harold Baker F.R.P.S., on "English Castles and their Origin"
7.0. WEATHER FORECAST and NEWS *S.B. from London*
Mr LEONARD FORRER, Junr. *S.B. from London.*
Local News
7.30-8.0.—Interval.

Comedy Music. Ancient and Modern.
ANCIENT
THE STATION AUGMENTED
[illegible]
Directed by [illegible] LEWIS
EMILY BROUGHTON (Soprano)
[illegible] KEY DAMS (Tenor)
HAROLD CASEY (Baritone).
"5IT" ORCHESTRA
8.0
Overture "Figaro" ... *Mozart*
The "Coffee Cantata" ... *Bach, arr. Remy*
(Arranged for Three Solo Voices and Chorus.)
Baritone Aria
"Ah, My Pretty Brace of Fellows" ("Il Seraglio") ... *Mozart* (1)
Tenor Aria
"Serenata" ("Don Pasquale") *Donizetti* (1
"Dance of the Apprentices" ("The Mas[illegible]singers ... *Wagner*
MODERN
[illegible]ENCE [illegible]ETON (Soprano)
HAROLD BOWES (Baritone).
Orchestra
Overture, "Nell Gwyn" *German*
Selection, "The Rainbow" [illegible]
Soprano Song
"Mary [illegible] Ma[illegible] A Country Gar[illegible] *Monckton*
Orchestra
Selection, "The Cabaret Girl" ... *Kern*
Baritone Song.
"A Bachelor Gay" ("The Maid of the Mountains") [illegible]
Orchestra
March, "Sultan's March" ("Cairo") [illegible]
Selection, "Young England" ... *Talbot*
10.0. WEATHER FORECAST and NEWS *S.B. from London*
The Rt. Hon. G. N. BARNES. *S.B. from London*
Royal Horticultural Society Talk. *S.B. from London*
Local News.
10.35.—THE SAVOY BANDS. *S.B. from London*
11.30.—Close down.
Announcer J. C. Paterson.

BOURNEMOUTH.

3.45-5.15. BAND OF H.M. ROYAL ARTILLERY, relayed from South Parade Pier, Southsea. "Talks to Women." George Dance on "Gardening"
5.15.—CHILDREN'S CORNER
6.15. "Scholars' Half-hour": "Co-operation in the Body" by an M.D.
7.0. WEATHER FORECAST and NEWS. *S.B. from London*
Mr. [illegible]NARD FORRER, Junr. *S.B. from London*
Local News
7.30 [illegible]
7.45 "LE MOLLUSC"
A Three Act Play by R. H. Davies
The Wireless Orchestra
Conducted by Capt. W. A. [illegible]ne.
8.50. JOHN COATES. *S.B. from London.*
9.40. "The Muse" (Continued)
10.0. WEATHER FORECAST and NEWS *S.B. from London*
The Rt. Hon. G. N. BARNES. *S.B. from London*
Royal Horticultural Society Talk. *S.B.*
[illegible]
[illegible] SAVOY BANDS *S.B. from*
[illegible]
11.30 [illegible]
Announcer John H. Raymond.

CARDIFF.

3.0-4.0. Falkman and his Orchestra, relayed from the Capitol Cinema
5.0-5.45 "SWAS" "FIVE O'CLOCKER" Talks to Women. The Station Orchestra
5.45-6.0. CHILDREN'S CORNER
6.0-6.45 Talk on "Chess," by Mr John D. Chambers
7.0. WEATHER FORECAST and NEWS. *S.B. from London*
Miss [illegible]AN[illegible] VACHELL, F.L.S. Member of the Botanical Exchange Club of the British Isles, on "Flowers of the Week"
Local News
7.30-8.0 [illegible]rval)
THE STATION ORCHESTRA
Vocalist, ANDREW SHANKS
8.0. Orchestra.
Selection "Boris Godounov" *Mussorgsky*
The Glorification of the Czar Boris
In the Garden of the Castle
Andrew Shanks
"The Minstrel's Song" [illegible]
"The First Primrose" [illegible]
"I Love Thee" [illegible] } *Grieg*
"The Warning a Good" [illegible]
8.30.—Capt. A. A. ABBOTT on "Swords and [illegible]"
Orchestra.
"Polonaise" [illegible]
"March of the Tzarevitch" } *Moussorgsky*
Duo trio" [illegible]
Andrew Shanks
"To Julia" [illegible] *Quilter* (1)
"When Children Play" *Walford Davies* (1)
"The Pipes of Pan" [illegible] *Elgar* (1)
9.0. **The British Musical Renaissance—IV.**
THE WORKS OF ALAN D. BUSH
THE LENA MASON QUARTET
At the Piano, ALAN D. BUSH
Second Piano, VERA MARGARET THOMAS.
Solo Violin, LENA MASON
I. Quartet
a) Andante tranquillo; (b) Presto; [illegible]
II. Three Pieces for Two Pianos.
"On the War Path."
"Pastoral Scene."
"At the Cinema."
III. Phantasy in C Minor for Violin and Pianoforte.
IV. Pianoforte Sonata.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page [illegible].

WIRELESS PROGRAMME—WEDNESDAY (Sept. 3rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

10.0. WEATHER FORECAST and NEWS. *S B from London*
The Rt Hon G N BARNES. *S B from London*
Royal Horticultural Society Talk. *S.B from London*
Local News
10.35. THE SAVOY BANDS. *S.B. from London*
11.30. Close down.
Announcer C K Parsons.

MANCHESTER.

2.30-3.0 WOMEN'S HALF HOUR: Enid Goodhall (Soprano).
3.15-4.0 } ST HILDA COLLIERY BAND, relayed from the Municipal Gardens
4.10-5.0 } Southport
[illegible] JAMES WEST
5.0 [illegible]
7.0 [illegible] NEWS *S B from London*
Local News

Light Music and a Laugh.

THE [illegible]
Relay [illegible]
[illegible]
Local [illegible]
7.15 [illegible]
[illegible] *Coleridge-Taylor* (2)
[illegible]
Louis Hertel
' Mrs. Struggles on ' A Day Out *Louis Hertel*
Orchestra
First Suite, "Contes d'Avril" *Wurm*
' Chanson de Mai *Bantock*
Selection ' Miss Hook of Holland ' *Caryll*
George Mozer
' The Windmill ' *Herbert and Nelson*
' Will o' the Wisp" *Cherry*
Rachel Hunt
' Fair Spring is Returning" *Scott Gatty*
' Shut Your Little Drowsy Eye " *Sigurd Lie*
Louis Hertel
' Bosco and Rosabella Get Gay" *Louis Hertel*
Orchestra
Selection The Maid of the Mountains" *Fraser Simson*
Orchestra
" The Mighty Deep *W H Jude*
' A Soldier's Song *Maycock*
8.50.—JOHN COATES. *S.B from London*
FRANK COLLIS
Entertainer at the Piano)
" Our Refined Suburb " *Noam Jackson* (13)
" Thou t Melow I Would" *Ernest Melvin*
" Josephine " *F Collis*
10.0.—WEATHER FORECAST and NEWS *S.B from London*
The Rt. Hon. G. N. BARNES. *S B from London*
Royal Horticultural Society Talk. *S B from London*
Local News
10.35. THE SAVOY BANDS. *S.B. from London*
11.30.—Close down.
Announcer Victor Smythe.

NEWCASTLE.

3.45-4.45.—The Station Light Orchestra: KENNETH ELLIS (Bass)
4.45-5.15.—WOMEN'S HALF HOUR: Mildred Atkinson, B.A., on "The Education of Young Ladies a Hundred Years Ago."
5.15-6.0.—CHILDREN'S CORNER
6.0-6.30 [illegible] Half Hour E J Williams
[illegible] Our Chemical Industries—(1
[illegible]
6.35-7.0 Farmers' Corner: Prof. Gilchrist [illegible] Notes
7.0. WEATHER FORECAST and NEWS. *S B from London*
Mr J L GIBSON, B.A., French Talk
Local News
7.30-8.0. Interval.

An Hour's Chamber Music.

8.0. VIRTUOSO STRING QUARTET
Variations from Quartet in D Major [illegible]
Death and the Maiden [illegible]
Andante and Scherzo from Quartet [illegible]
[illegible] *Dorothy* [illegible]
[illegible] *Frank Bridge*
' Cherry Ripe '
Andante and Finale from Quartet in C Major No. 17 *Mozart*
' By the Tarn
" Jack o' Lantern " *Eugene Goossens*
8.50 JOHN COATES *S B from London*
9.40 Right Royal Jubilee Musicfield
Spoken by E LYNN OLIHAM
10.0. WEATHER FORECAST and NEWS *S B from London*
The Rt Hon G N BARNES *S B from London*
Royal Horticultural Society Talk *S B from London*
Local News
10.35 THE SAVOY BANDS. *S B from London*
11.30. Close down.
Announcer, R C Peat

BIRMINGHAM.

3.30-5.0. Instrumental Solo Afternoon Marie [illegible] and (Pianoforte), Adam Mollet on (Viola) Andrew Watson (Violoncello) Nancy Lee (Violin), Fenwick Topham Scottish Songstresses Series Jean Oliver [illegible]
[illegible]
6.0-6.30 CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS *S B from London*
Mr LEONARD FORRER, Jour. *S B from London*
Local News.
7.30-8.0. Interval
8.0.—Aberdeen Post Office Series (No. 4) Mr A E. RUDDOCK, District Manager (Telephones), on "The [illegible] and North of Scotland [illegible]

An Evening with the Composers.

BEETHOVEN, MOZART and
Lama ETHEL SMYTH
MIRIAM LICETTE (Soprano)
EVLYN HOWARD-JONES (Solo Pianoforte)
THE WIRELESS ORCHESTRA

8.15. Orchestra
" On the Cliffs of Cornwall (Prelude to Act II., "The Wreckers") } *Ethel Smyth* (2)
' Pirates and Prize ' (Inter- } [illegible]
8.30 [illegible]
Four O Love [illegible]
[illegible] Marriage } *Mozart* (L
[illegible] of }
(Dove Sono) Figaro }
8.40. Evlyn Howard-Jones (Pianoforte Recital)
1st Movement Sonata (Appassionata), Op 57 }
Rondo in G } *Beethoven*
Scherzo and Finale Sonata in C Major, Op. 2 No. 3 }
Theme and Variations from Sonata in A Flat, Op. 26 }
" Ecossaises " *Beethoven-d'Albert*
9.20. Miriam Licette
Vedrai Carino " } " Don *Mozart*
' Batti, Batti ' } Giovanni (L)
9.30 Orchestra.
Overture, " The Boatswain's Mate " *Ethel Smyth* (2)
9.45. Miriam Licette
" Torture Cannot Move Me " (" The Haram ") *Mozart* (11)
10.0.—WEATHER FORECAST and NEWS. *S B from London.*
The Rt Hon. G. N BARNES. *S B from London*
Royal Horticultural Society Talk. *S.B. from London.*
Local News
10.35.—THE SAVOY BANDS. *S B from London*
11.30 Close down
Announcer, W D. Simpson

GLASGOW.

5.30-4.30 Classical Afternoon. The [illegible] Quartet and William Lewis [illegible]
4.45-5.15.—TOPICS FOR WOMEN Gossip and Music
5.15-6.0 CHILDREN'S CORNER Mrs. Jamieson on "How to Sail Toy Boats" Singing Lesson by Auntie Cyclo assisted by the Piano Fairy, "Tinkle Bell"
6.0-6.5. Weather Forecast for Farmers
6.15-6.30 Boy Scouts and Girl Guides Bulletin
7.0. WEATHER FORECAST and NEWS. *S B from London*
Mr LEONARD FORRER, Junr. *S B from London*
Local News
7.30-7.40 [illegible]
7.40 Mr THOMAS FISHER, K.B.E., on The Development of Steamships

A Night of Romance.

HELEN W NESBIT (Contralto)
FREDERICK COLLIER Baritone
THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY

8.0. [illegible]
Overture, "Fidelio" *Beethoven*
Selection, "Faust" *Gounod-Tavan*
8.25. Helen W. Nesbit.
" The Old Cradle " } *Claude Arundale*
" The Spaniel in the Parlour " }
Orchestra
Four Dances from " The Blue Bird " *D'Veill*
8.40 Frederick Collier
Cycle of Songs from Tennyson's " Maud " *Arthur Somervell* (1,
" I Hate the Dreadful Hollow '
' A Voice by the Cedar Tree."
" She Come to the Village Church."
" O Let the Solid Ground
' Birds in the High Hall Garden '
" Go Not, Happy Day."
8.50.—JOHN COATES. *S.B. from London.*
9.40 Orchestra
Entr'acte, " Sanctuary of the Heart " *Ketelbey*
9.45. Frederick Collier.
Cycle of Songs from Tennyson's " Maud " (Continued) ... *Arthur Somervell* (1)
" I Have Led Her Home. '
' Come into the Garden, Maud '
' The Fault was Mine '
' Dead Long Dead.'
' O That 'Twere Possible."
" My Life has Crept so Long."
9.50. Orchestra.
Waltz, "Wine Women, and Song" *Strauss*
10.0. WEATHER FORECAST and NEWS. *S B from London*
The Rt. Hon. G. N. BARNES. *S B, from London*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
10.35.—THE SAVOY BANDS. *S.B. from London*
11.30.—Close down.
Announcer R. E. Kingsley

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 411.

Not a Moneyless Old Age for ME

I've just completed arrangements whereby I shall receive

£3,450 at age 55, and my life is also insured for £2,500.

£3,450 at 55. Think of it, you men who imagine you cannot save! And, mind you I haven't a large income. The margin between income and necessary expenditure is probably no greater than, if as great as, yours. But, there is a margin, and it is out of it that, thanks to the Sun of Canada Investment-Insurance Plan, I am making such sure financial provision for my later years and securing, also, immediate protection for my dependants.

And it's all so simple!

I make my first deposit—an amount I can easily spare out of my income. Immediately my life is insured for £2,500, plus half of that deposit. I continue the deposits and each year finds me a richer man and my family better provided for—one-half of every deposit being added to the amount of the policy.

And at 55 years of age I shall receive a cheque from the Sun of Canada for £3,450, made up of the Policy sum of £2,500 and estimated profits of £950; or, if I then prefer, a guaranteed income for life of nearly £300.

Then there's the yearly saving of Income Tax to be remembered, for on this investment the Government allows rebate, making the transaction a still more profitable one. I estimate I shall save well over £100 on Income Tax alone during the run of this policy.

But that's not the whole story. If through illness or accident I become permanently unable to follow any gainful occupation, the Company pays my deposits for me and gives me £25 a month until the Capital sum becomes due!

This plan of Investment-Insurance can be adopted at any age and for any amount.

The Sun of Canada, the great Annuity Company, which makes this opportunity for you, has assets of over £42,000,000 under strict Government supervision.

Why not fill in the enquiry form and post it to-day, so that we can send you, without obligation on your part, full details and specific figures?

To J. F. JUNKIN (Manager), SUN LIFE ASSURANCE CO. OF CANADA,
95, Canada House, Norfolk Street, London, W.C.2.

Assuming I can save and deposit £ per , please send me—without obligation on my part—full particulars of your investment plan—showing

1. What income or cash sum I shall receive at ....., years (15, 20, 25, 30, as you desire).
2. What sum will be automatically provided for my family in the event of my death.
3. How much income tax I shall save each year.
4. In the event of total disability, how much shall I draw monthly.

Exact date of birth .....

Married or about to be .....

Occupation .....

Name .....

Address .....

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information

FRANCE.

[illegible]

GERMANY.

[illegible]

BELGIUM.

[illegible]

HOLLAND.

[illegible]

SWITZERLAND.

[illegible]

ITALY.

[illegible]

SPAIN.

[illegible]

CZECHO-SLOVAKIA.

[illegible]

AUSTRIA.

[illegible]

HUNGARY.

[illegible]

SWEDEN.

[illegible]

DENMARK.

[illegible]

WIRELESS PROGRAMME—THURSDAY (Sept. 4th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

10-9.0 Time Signal from Big Ben. The Wireless Concert of New Gramophone Records.

4.0-5.0. Time Signal from Greenwich. Concert: The "21.0" Trio. A Talk on Fashion, by Nora Shandon. Lily Lawrence (Soprano). "Careers for Women: The Art Illustrator," by Mary Stewart.

5.0-5.—CHILDREN'S CORNER.

5.45 [illegible] Scout and Guide News. "The All England Troop, Copenhagen."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST EDITION NEWS BULLETIN. *S.B. from Newcastle.*

PERCY SCHOLES (the B.B.C. Music Critic): "The Fortnight's Music." *S.B. to all Stations.*

Talk by the Radio Society of Great Britain. *S.B. to all Stations.*

Local News.

7.15-8.0. Interval.

8.0. FAUST (*Gounod*). Part I. *S.B. to all Stations.*

(*For Programme see next column.*)

10.0. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND EDITION NEWS BULLETIN. *S.B. to all Stations.*

MISS ANDREA TELMAT FILMS, on "Spider Babies." *S.B. to all Stations.*

Local News.

10.30. "Faust." Part II. *S.B. to all Stations.*

11.15.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30. Virtuoso String Quartet.

5.0-5.30. WOMEN'S CORNER. Frances G. [illegible] to "Women and Public Speaking."

5.30-6.0. CHILDREN'S CORNER.

6.30-6.45. [illegible] Corner. Norman W. Barnett, B.A. [illegible]

6.45-7.0.—Boy Scouts' and Girl Guides' News.

7.0-11.15. *The entire Programme S.B. from London.*

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15. The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Hungerford (Cello), Arthur S. Marston (Piano). Evelyn Fryer (Contralto). Talks to Women: Mona Meglan. "Book Talk."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15. Boy Scouts and Girl Guides' News.

6.15.—Scholars' Half Hour: G. Guest, B.A., [illegible] William the Conqueror as a Social Reformer."

7.0-11.15. *The entire Programme S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio. Clovis Gleo (Soprano).

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0-5.45. "SWAS" "FIVE O'CLOCKS." Mr. Isaac J. Williams, Keeper of Art, the National Museum of Wales. Vocal and Instrumental Artists.

5.45-5.55.—Arthur Short, Deputy Camp Chief, talks to Boy Scouts. Boy Scouts' and Girl Guides' News.

5.55-6.0. CHILDREN'S CORNER.

6.15-6.45. —"How to Speak French."—(XI.).

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News.

LONDON.

"Faust."

An Opera by Charles Gounod.

S.B. to all Stations.

Cast:

Faust	**JOHN PERRY**
Mephistopheles	**JOSEPH FARRINGTON**
Valentine	**WILLIAM MICHAEL**
Wagner	**JOHN HUNTINGDON**
Sybil / **Martha**	**CONSTANCE WILLIS**
Marguerite	**BEATRICE MIRANDA**
Chorus Master	**STANFORD ROBINSON**

8.0—10.0.

Part I.

(1) [illegible] Study. (2) The Fair. (3) [illegible] Garden. (4) The Church.

10.30—11.15.

Part II.

(1) A Street. (2) The Prison.

Produced and Conducted by L. STANTON JEFFERIES.

7.35. Dr. JAMES J. SIMPSON, M.A., D.Sc. "Romances of Nature: History."

7.45-8.0.—Interval.

8.0-11.15.—*The entire Programme S.B. from London.*

Announcer: A. H. Goddard.

MANCHESTER.

12.30-1.30. Concert by the [illegible] Quartet.

4.30-5.0.—WOMEN'S HALF HOUR. Agnes Thowles (Recitals).

5.0-6.0.—CHILDREN'S CORNER, followed by Boy Scouts and Girl Guides' News.

6.30-6.55. ANDREW SHANKS (Bass). "The Dream" ("Othello") ..... *Verdi*

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons.
6. Feldman, B., and Co.
7. Francis, Day and Hunter.
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. Novello and Co., Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. Williams, Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Beal, Stattard and Co., Ltd.
19. [illegible]
20. W. Paxton and Co. Ltd.
21. Warren and Phillips.
22. Reader and Walsh.
23. Weeks, Ltd.
24. Forsyth Bros., Ltd.
25. The Stork Music Publishing Co.
26. Messrs. Lareins and Co., Ltd.
27. Duff, Stewart and Co., Ltd.
28. Wilford, Ltd.
29. Belart and Co.
30. John Blackburn, Ltd.
31. Keith Prowse and Co., Ltd.
32. Worton David, Ltd.

"In the Glasgow programme, page 281, of our issue dated August 8th, we gave the incorrect indication number of the publisher of "A SUMMER NIGHT" by Goring Thomas. This is published by Messrs. Metzler and Co., 1920), Ltd., 142, Charing Cross Road, London, W.C.2.

[illegible] Waltz [illegible] Page [illegible] Longstaff [illegible] Finch

"An Old Garden Song" ..... *La Forge*

[illegible] ..... *Parker*

"Don [illegible] Orchestra" ..... *Don Juan* ..... *Mozart*

"The Message" ..... } *Craig*

"Thy Warning" ..... }

"Sing Sailor Oh" ..... *Alonso*

"Give to Me the Life I Love" ..... *Vaughan Williams*

"Had a Horse" ..... *Korbay*

"Shepherd, See Thy Horse's Foaming Mane" ..... *Korbay*

7.0-11.15.—*The entire Programme S.B. from London.*

Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45. Pianoforte and Song Recital by GLADYS WILLIS (Solo Pianoforte) and MIRIAM LICETTE (Soprano).

Pianoforte Solos.

Prelude ..... *A. Scriabin*

Prelude, Choral, and Fugue ..... *César Franck* (5)

Soprano Songs.

"Vissi d'Arte" ("Tosca") ..... *Puccini*

"Musetta's Waltz Song" ("La Bohème") ..... *Puccini*

Pianoforte Solos.

"Andaluza" ..... *de Falla*

[illegible] ..... *[illegible]*

"Nocturne" ..... *McEwen* (11)

"Mere" ..... *Gardiner* (24)

Soprano Songs.

Romance ..... *Delaney*

Le Papillon ..... *Fourdrain*

Extase ..... *Rummel*

4.45-5.15. WOMEN'S HALF HOUR. Agnes Strong, B.A., on Mrs. Radcliffe, the Horror School.

5.15-6.0. CHILDREN'S CORNER.

6.0-6.30. Scholars' Half Hour: J. J. Todd, B.Sc., West Country Dialect Poems: "Bob o' the Grin."

6.30-6.35.—Boy Scouts' and Girl Guides' News.

7.0-11.15. *The entire Programme S.B. from London.*

Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Popular Afternoon: The Wireless Quartet, Feminine Topics, FREDERIC COLLIER (Baritone).

6.0-6.30.—CHILDREN'S CORNER: Nelie Ironside (Soprano).

7.0-11.15.—*The entire Programme S.B. from London.*

Announcer: H. J. McKee.

GLASGOW.

3.0-4.30. REQUEST AFTERNOON.

Pianoforte Recitals by EVLYN HOWARD-JONES.

Prelude and Fugue in C Sharp, Book 1 ..... *Bach*

Sonata, Op. 27, No. 2 ("Moonlight") ..... *Beethoven*

Intermezzo in B Flat Minor } *Brahms*

Waltzes }

Three New Preludes ..... *Delius* (17)

Polonaise in A Flat ..... *Chopin*

THE WIRELESS QUARTET.

LOUIS HERTEL (Entertainer).

"Mrs. Struggles" } *Louis Hertel*

"Roscoe and Rosenheim" }

4.45-5.15.—TOPICS FOR WOMEN: Elsie Black (Contralto). Health Chats.

5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Talk by Uncle Phil.

6.0-6.5.—Weather Forecast for Farmers.

7.0-11.15.—*The entire Programme S.B. from London.*

Announcer: R. E. Kinnear.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.

WIRELESS PROGRAMME—FRIDAY (Sept. 5th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

1.0-2.0 Time Signal from Big Ben. Concert. The "2LO" Trio and Horace J. Price (Tenor)

4.0-5.0.—Time Signal from Greenwich. Concert. Scriptorians," by Marguerite Fedotor. Organ Music relayed from Shepherd's Bush Pavilion. Jessie Furse (Solo Pianoforte). "Great Romances—(6) Anthony and Cleopatra," by Helen Townroe.

6.0 to 6.45 CHILDREN'S CORNER.

7.0 TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Mr CHARLES H. BUTLER on "Dancing Time." *S.B. to other Stations.*

Local News.

7.30-8.0. Interval.

Music of the Countryside.

WINIFRED FISHER (Soprano)
GEORGE PARKER (Baritone)
CHARLES WREFORD (Dialect Entertainer)

8.0. THE WIRELESS ORCHESTRA. Conducted by DAN GODFREY, Jun.

March, "A Bunch of Roses" ..... *Chapi*
Overture, "A May Day" ... *Haydn Wood*

Baritone Songs.

"I Know a Bank" *Martin Shaw*
"Down By the Salley Gardens" *Martin Shaw* (2)
"The East Riding" ..... *John Ireland* (5)
"I Have Twelve Oxen" ... *John Ireland*
"The Old Gray Fox" ..... *M. F. White*

Charles Wreford.

"West Country Dialect—Our Electric Light Scheme" ..... *Jan Stenzer*

The Orchestra.

Suite, "Summer Days" ..... *Eric Coates*
Intermezzo, "The Butterfly" *Bendix*

Soprano Songs.

"The Devon Maid" ..... *Frank Bridge*
"Meadow Sweet" *May Brake* (5)

Baritone Songs.

"A Soft Day" ..... *Stanford* (14)
"Through Bushes and Thro' Briars" *arr. Vaughan Williams* (11)
"The Trees They Do Grow High" *Folk Song*
"Bridgwater Fair" *arr. Cecil Sharp* (11)

The Orchestra.

Suite, "Rustic Revels" ..... *Fletcher*
A Country Song ..... *Holst* (11)

Soprano Songs.

"As I Walked Thro' the Meadows" *arr. Sharp* (11)
Linden Lea" ..... *arr. Vaughan Williams*
The Berkshire Tragedy" *arr. Broadwood*

The Orchestra.

"Gipsy Suite" ..... *German* (11)

10.0. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Topical Talk.
Local News.

10.30. The Orchestra.

Selection, "A Country Girl" *Coryll and Monckton*

Charles Wreford.

The Coach Wheels."

The Orchestra.

"Maypole Dance" ..... *West*

11.0.—Close down.

Announcer: J. G. Broadbent.

[redacted]

3.30-4.30.—The Station Piano Quintet.

5.0-5.30. WOMEN'S CORNER. Graham Squires, "Informal Chats on Business." Elsie Wilson (Soprano).

5.30-6.30. CHILDREN'S CORNER.

6.30-6.45.—"Tecna" Corner: Captain Cuttle on "Feeding the Navy."

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

Capt. A. COURTNEY WILLIAMS: "Sports—(2) Fishing for Carp."

Local News.

7.30 8.0.—Interval.

All-English Programme.

THE STATION ORCHESTRA
MIRIAM LICETTE (Soprano)
DOROTHY HOWELL (Solo Pianoforte).

8.0 Orchestra

Overture, "The Miller and His Men" *Bishop*
"Kelvin Suite" ..... *Foulds*

Songs

"Nymphs and Shepherds" ..... *Purcell*
"Over the Mountains" ..... *Quilter*

Pianoforte Solos

Humoresque } ..... *Dorothy Howell* (17)
Fire Studies }

Orchestra

Dance Suite, "Four English Dances" *arr. Lionel Tertis*

Songs

"Now Sleeps the Crimson Petal" *Quilter* (1)
"The Moon Drops Low" ..... *Coleman* (1)
"Love Went A Riding" ..... *Bridge*

Pianoforte Solos

Theme and Variations } ..... *Dorothy Howell* (17)
Spindrift }

Orchestra

Elegiac Poem for Cello and Orchestra *Bantock* (15)

9.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Topical Talk.
Local News.

10.30. Songs.

"Down In The Forest" *Ronald* 5)
Sometimes in My Dreams *d'Erlanger*

Orchestra

Ballet Suite, "The Shoe" ..... *Arne*
1, "The Salut"; 2, "The Ballet Shoe"; 3, "The Court Shoe"; 4, "The Sandal" The Bridge

11.0 Close down.

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15. Talks to Women. Capt. Simpson on "A Motor-car Trial." THE ROYAL BATH HOTEL DANCE ORCHESTRA relayed from King's Hall Rooms, (Musical Director, DAVID S. LIFF.)

5.15-6.15.—CHILDREN'S CORNER.

6.15. Scholars' Half Hour. K. E. Brooks on Women Characters in Shakespeare's Plays.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr CHARLES H. BUTLER. *S.B. from London.*

Local News.

7.30-8.30 Interval.

Musical Comedy and Dance Night.

ADELINE SENIOR (Soprano)
HAROLD STROUD (Tenor)
ERNEST EADY (Baritone)

THE WIRELESS ORCHESTRA
Conducted by Capt. W. A. FEATHERSTONE.

THE ROYAL BATH HOTEL DANCE ORCHESTRA
Relayed from King's Hall Rooms
Musical Director, DAVID S. LIFF

8.30. Wireless Orchestra

Selection, "The Merry Widow" *Lehar*

8.40. Adeline Senior

"The Miller's Daughter" ("The Trysting Maids") *Lehar*
"Kalua" ("The Cabaret Girl") *Arthur Wood*

8.50. Wireless Orchestra

Selection, "The Marriage Market" *Jacobi*

9.0. Harold Stroud

"Madame Pompadour" *Leo Fall*

9.5. Harold Stroud and Adeline Senior (Duet)

"The Flower" *Stanford*

9.10. Dance Orchestra.

9.20. Wireless Orchestra

Selection, "A Japanese Dutch Girl" *Kennedy*

9.30. Dance Orchestra.

9.40. Wireless Orchestra

"The Mousmé" *Monckton and Talbot*

9.50. Ernest Eady.

"Jack's the Boy" [redacted]
My Dear Little Organ [redacted]
Spec Eyes [redacted]

10.0. WEATHER FORECAST and NEWS. *S.B. from London.*

[redacted]

10.30 Dance Orchestra.

11.0.—Close down.

Announcer: John H. Raym[redacted]

CARDIFF.

3.0-4.0.—Falkman and his Orchestra, relayed from the Carl[redacted]

[redacted] Talks to Women. The S[redacted]

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45. "How to Spend [redacted]

[redacted] *S.B. from London.*

Mr. DAN JONES. F.R.A.S. [redacted]

Local News.

7.30 8.0.—Interval.

8.0. **A Night of Short Plays.**

I. "DISCOURTESY." *Play for the Microphone*

by D. Wyndham and Ivor Herbert McClure.

[redacted] SIDNEY EVANS
[redacted] RICHARD HILLSON
John Mackmanor [redacted] CECIL KELLAWAY
Sergt. Todd, C.I.D. FRANK FRANCIS
Baron Hugo Schreiner FRANK NICHOLLS
Comtesse de Sommering [redacted] KAREN DAVIES
Dr. Joshua Sm[redacted] DE BOUVERIE
Waiter [redacted] IVOR MATTHEWS
The Hon. Mary L[redacted] EDITH LESTER JONES

II. "THE REST CURE."

A Play in One Act by Gertrude Jennings.

Scene: A Bedroom in a Nursing Home.

Cast

Clarence Reed [redacted] GEORGE BOUVERIE
Olive (His Wife) [redacted] BRONWEN DAVIES
Alice Palmer (Dark Cat) [redacted] SARA CAMBRIDGE
May Williams (Fair Cat, [redacted] EDITH LESTER JONES
Muriel (Servant) [redacted] BETTY LINDSAY

Produced and Directed by E. R. APPLETON

THE STATION ORCHESTRA
DAVID THOMAS (Tenor)

9.15. Orchestra.

Overture, "Maria Spada" ..... *Auber*
Fantasia [redacted] *Wood*
"The Witches' Ride" ("Hänsel and Gretel") ..... *Humperdinck*

David Thomas.

"The Willow [redacted] *Goring Thomas*
"O Paradiso" *Meyerbeer*

WAVE-LENGTHS AND CALL-SIGNS.

ABERDEEN (2BD)	495	Metres
BIRMINGHAM (5IT)	475	"
GLASGOW (5SC)	420	"
NEWCASTLE (5NO)	400	"
BOURNEMOUTH (6BM)	385	"
MANCHESTER (2ZY)	375	"
LONDON (2LO)	365	"
CARDIFF (5WA)	351	"
PLYMOUTH (5PY)	335	"
EDINBURGH (2EH)	325	"
LIVERPOOL (6LV)	315	"
SHEFFIELD (6FL)	301	"
LEEDS— (2LS)	306	"
BRADFORD (2LS)	310	"
HULL (6KH)	320	"

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 11.

WIRELESS PROGRAMME—FRIDAY (Sept. 5th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Love Went a Riding ..... *Frank Bridge*
Mary Somerville ..... *May H. Brahe* (5)
Orchestra.
Marche Militaire ..... *Schubert*
"Five Scenes from an Imaginary Ballet" ..... *Coleridge Taylor*
10.0. WEATHER FORECAST and NEWS. *S.B. from London*
Topical Talk. Local News
Announcer: W. N. Settle.

MANCHESTER.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre
2.30-3.0. WOMEN'S HALF-HOUR. Frank Kenworthy (Bass).
3.30-4.30. Concert by the "2ZY" Quartet
5.0-6.0. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS *S.B. from London*
Mr. CHARLES H. BUTLER. *S.B. from London.* Local News.
7.30-8.0. Interval.

An Evening of Chamber Music.

THE VIRTUOSO STRING QUARTET
EVLYN HOWARD-JONES
(Solo Pianoforte)
MADGE LEE (Soprano)
HARRY BURLEY (Baritone)

8.0.—Quartet in D Major ..... *Tchaikowsky*
Madge Lee
"Melisande in the Wood" ..... *Hugo Gorst*
At Dawning ..... *Charles Wakefield Cadman* (1)
"The Birth of Morn" ..... *Franco Leoni*
Evlyn Howard-Jones
Sonata, Op. 57 (Appassionata) ..... *Beethoven*
Slow Movement and Finale
Harry Burley
"Capering Dick" ..... *Percy Fletcher* (1)
"Mary Grey" ..... *Cecil Moon*
Quartet in C Major ..... *Mozart*
Madge Lee
"The Magic Night" ..... *Ambrose*
"Sunday" ..... *Ronald*
Evlyn Howard-Jones
Mazurka, C Sharp Minor ..... *Chopin*
"Nell" ..... *Balfour Gardiner* (2)
Prelude for Harpsichord ..... *Debussy*
"Shepherd's Hey" ..... *Grainger*
Harry Burley
"Cradle Song" ..... *Wm. Hilmore* (7)
"Memory" ..... *Dorothy Forster*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London*
Topical Talk. Local News
10.15. "Three Idylls" *Frank Bridge*
10.45.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: Belle D. Davidson (Soprano) George Bamforth (Baritone) Elsie K. Pickering (Solo Pianoforte)
4.45-5.15.—WOMEN'S HALF-HOUR. The Rev. A. H. Robinson on "Children and the Poets."
5.15-6.0.—CHILDREN'S CORNER
6.0-6.45. Schumann' Half Hour: Mr. J. Anderson on "Some Famous Explorers—Pizarro and the Conquest of Peru."
6.35-7.0. Farmers' Corner: H. C. Pawson on "Varieties of Cereals."
7.0.—WEATHER FORECAST and NEWS *S.B. from London.*
Mr. R. E. RICHARDSON on "Gardening."
Local News
7.15-8.0. Interval.

Old Favourites.

6.0. THE STATION ORCHESTRA
Selection of Leslie Stuart's Songs ..... (7)
ETHEL FOWKES (Soprano)
"Before You Came" ..... *Wilson*
"Perfect Day" ..... *Tosti*
FREDERIC COLLIER (Baritone).
Pianoforte Duet ..... *Jean Schiller*
"Bedouin Love Song" ..... *Pinsuti*
J. WILSON BEVERIDGE (Tenor)
"The Lost Watch" ..... *Pontet*
"Margarita" ..... *Lohr*
Orchestra.
Popular Songs by Stephen Adams ..... (1)
Ethel Fowkes.
"The Rosary" ..... *Nevin*
"Pack Clouds Away" ..... *Sullivan*
"Park This Little Flower" ..... *London Ronald* (5)
J. Wilson Beveridge
"Love's Old Sweet Song" ..... *Molloy*
"Nirvana" ..... *Adams* (1)
Frederic Collier
Cowboy Ballads ..... *Liza Lehmann*
"The Rancher's Daughter"
(2) "Night Herding Song"
(3) The Skew Bull Buck
Orchestra
Selection, "The Shop Girl" ..... *Coryll*
Recitative, "I Know That My Redeemer Liveth" } *Handel*
Air, "Arm, Arm, Ye Brave" } *Handel*
Air, "How Willingly My Paternal Love" } *Handel*
Orchestra
Waltz "The Blue Danube" ..... *Strauss*
10.0. WEATHER FORECAST and NEWS *S.B. from London*
Topical Talk. Local News
10.30. Orchestra
Selection "The Girl in the Taxi" *Gilbert*
10.45.—Close down
Announcers: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Everybody's Afternoon: The Wireless Quartet. Miss Fletcher of the British Women's Temperance Association on "A Programme of the Winter's Work." Lilian Mackay Mezzo-Soprano. Pianoforte Duet.
5.45-6.30. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS. *S.B. from London*
Mr. CHARLES H. BUTLER. *S.B. from London.* Local News.
7.30-8.30.—Interval.

A Light Popular Programme for Everyone.

WILLIAM LEWIS (Tenor)
LOUIS HERTEL (Entertainer)
THE WIRELESS DANCE ORCHESTRA

8.30. Orchestra
Fantasia "Over Moss the Sunshine"
"The Nightingale" (6). One-Step "Waltz Boy" Medley Mixture
"Everybody Loves My Baby"
8.40. Louis Hertel
Mr. Struggles Receives a Shock' *Hertel*
9.0. William Lewis.
Valse ..... *Lincke*
Air de ballet ..... *Adams*
9.10. Orchestra
Overture, "Guy Mannering" ..... *Bishop*
Selection, "Robert Bruce" ..... *Lorenz*
9.30. Louis Hertel.
Rose of Love's Rose—Conclusion of Broadcasting ..... *Hertel*
9.40. William Lewis.
"I Heard You Singing" ..... *Coates*
"In Love" ..... *Löhr*
"Mavis" ..... *Cowlan* (1)
"Island of Dreams" ..... *Adams* (1)
10.0. WEATHER FORECAST and NEWS. *S.B. from London*
Topical Talk. Local News
10.30. Louis Hertel.
"A Glimpse of London Life" ..... *Hertel*
10.40. Orchestra
Selection, "The Catch of the Season" ..... *Barnes and Baker*
Selection, "The Lilac Domino" ..... *Cuvillier* (6)
11.0. Close down.
Announcer: A. M. Shinnie.

[illegible]

3.30-4.30.—The Wireless Quartet and Stephen Francis (Baritone).
4.45-5.15.—TOPICS FOR WOMEN
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
Mr. DONALD SUTHERLAND on "Plant Ecology." Local News.
To-day's Interesting Anniversary. Multa.—September 5th, 1805.
7.35-8.0. Interval

Entr'actes—Song—Literature.

AUGUSTUS BEDDIE (Lecture Recital).
ANDREW SHANKS (Bass)
MAY L. SMYLLIE (Gaelic Soprano).
THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY

8.0. Orchestra.
Entr'actes { Serenade ..... *Elgar* / "Longing" ..... *Wood* / Melody in F ..... *Rubinstein*
May L. Smyllie
Gaelic Song ..... *Mary Mackellar*
Love Lament ..... *Kennedy-Fraser* (1)
Gaelic Song, "An teid thu leam de mimoide" (Mull Love Song) ..... *MacPhail*
Mull Fisher's Song" ..... *Kennedy-Fraser* (1)
8.30. Andrew Shanks.
"Mrs. Jolly Jenkin" ..... *Sullivan* (1)
"The Sweetest Heart" ..... *Gounod*
(With Orchestral Accompaniment)
"When Lights Go Rolling Round the Sky" ..... *J. Ireland*
8.45. Orchestra.
Entr'acte, "Love in Idleness" ..... *Mackeith*
8.50. Augustus Beddie
will give the Second Instalment of "THE STORY OF WILLIAM MACLURE, A DOCTOR OF THE OLD SCHOOL" by *Jim Mac*
The Story tells how, with the help of Drumsheugh, he fought the fever that had attacked Drumsheugh's Grieve, and after a night of skilful work and patient vigil he was enabled to waken the Grieve's Wife to see a living, conscious man." Though he had fought death for others for more than forty years, his own turn came at last.
9.30. Orchestra
Entr'acte, "In a Monastery Garden" ..... *Ketelbey* (8)
9.37. Andrew Shanks
Cam Ye By Atholl } *Traditional*
"Jock o' Hazeldean" }
"Lock the Door, Lariston" }
9.50. Orchestra
Entr'acte, "Merry Andrew" ..... *Ireland*
March Romaine ..... *Gounod*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London*
Topical Talk. Local News.
10.30.—THE GLENEAGLES HOTEL BAND, relayed from Gleneagles Hotel.
10.45. Close down
Announcer: R. E. Kingsley.

STATION ADDRESSES.

	Address	Telephone No.
MAIN		
ABERDEEN	17, Belmont Street	2196
BIRMINGHAM	105, New Street	209
BOURNEMOUTH	72, Holdenhurst Road	3460
CARDIFF	29, Park Place	25 [illegible]
GLASGOW	207, Bath Street	Douglas 535
LONDON	2, Savoy Hill, W.C.2	Regent 6738
MANCHESTER	50, Dickenson Street	City 9420
NEWCASTLE	25, Eldon Square	Central 985
RELAY		
EDINBURGH	79, George Street	Central 9535
HULL	26-27, Bishop Lane	Central 6139
LIVERPOOL	85, Lord Street	Bank 5810
PLYMOUTH	Athenæum Chambers, Athenæum Lane	2263
SHEFFIELD	Messrs. Linton Grinding Wheel Corporation St.	Central 6621
LEEDS-BRADFORD	4th, Wellington Street, Leeds	28131

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 431.

WIRELESS PROGRAMME—SATURDAY (Sept. 6th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous broadcast from the station mentioned.

LONDON

4.0.—Time Signal from Greenwich.

Programme of Light Music.

DOROTHY ROBINSON (Solo Pianoforte).
ARTHUR JOHNSON (Solo Violin).
THE WIRELESS ORCHESTRA.
Deputy Conductor,
S. KNEALE KELLEY

March, "[illegible]" ... *Telbi*
Overture, "Marco Spada" ... *Auber*

4.14.—"Psychology and the Young Criminal," by ALBERT WILSON, M.D.

Violin Solos.
Romance in E ... *Wilhelmj*
Scherzo in A ... *Internedorf Kreutzer*
The Orchestra.
Suite, "Sylvan Scenes" ... *Fletcher*
Pianoforte Solos.
Prelude in B Flat Major } *Chopin*
Scherzo in B Flat Minor }
The Orchestra.
Selection, "The Tales of Hoffmann" *Offenbach*
"The Teddy Bears' Picnic" ... *Bratton*
Violin Solos.
Minuet ... } *Pergora Kreisler*
Allegretto in G Minor }

4.25.—A Garden Chat by MARION CRAN, F.R.H.S.

Pianoforte Solos.
Island Spell ... *John Ireland*
Papillon ... *Coleridge Taylor*
Concert Study ... *MacDowell*
The Orchestra.
Selection, "Tangled Tunes" ... *Ketelbey*
(Note.—Intermediate times given are only approximate.)

6.0–6.45.—CHILDREN'S CORNER.

7.0.—TIME SIGNAL from BIG BEN WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Capt. RICHARD TWELVETREES on "Motoring." *S.B. to other Stations.*
Local News.

7.30–8.0. Interval

Jollity and Music.

GRACE GORDON (Soprano).
JEROME MURPHY
(In Irish Songs and Stories).
DENNIS DREW (Baritone).

8.0. THE WIRELESS ORCHESTRA.
Deputy Conductor,
S. KNEALE KELLEY
March, "The Bandy Man" *Reginald Leyland* (27)
Overture, "Pique Dame" ... *Suppé*
Waltz, "Venus on Earth" ... *Lincke*
Baritone Songs.
Songs, Selected.
Soprano Songs.
"Le Pourquoi de Lakme" ... *Delibes*
"Voi che sapete" ("Figaro") *Mozart* (11)
Jerome Murphy in Irish Songs and Stories.
The Orchestra.
Selection, "The Quaker Girl" ... *Monckton*
Intermezzo, "[illegible]" ... *Nevin*
Baritone Songs.
Songs, Selected.
The Orchestra.
Suite, "Children's Suite" ... *Ansell*
Jerome Murphy in more Irish Songs and Stories.
Soprano Songs.
"Break of Day" ... *Sanderson* (1)
Waltz Song ("Tom Jones") *Edward German*
"A Kiss in the Dark" ... *Victor Herbert*
The Orchestra.
Selection, "A Musical Jig Saw" ... *Aston*

10.0 TIME SIGNAL from GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. S. JACKSON COLEMAN on "Finland." *S.B. to all Stations.*
Local News.

10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM

3.30–4.30 Dale's Dance Orchestra.
5.0–5.30.—WOMEN'S CORNER: Winifred Browne (Solo Piano).
5.30–6.30.—CHILDREN'S CORNER: Auntie Phil and another Adventure with Snooky H. L. Lacey, M.B.E., "An Adventure with Shakespeare's Fairies," and some Songs.
6.30–6.45 Town Corner. Uncle Bonzo, [illegible] Experiences.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. [illegible]UNNINGHAM on "Aston Church: its History and Associations."
Local News.
7.30–8.0 Interval.

THE STATION PIANO QUINTET
GERTRUDE DAVIES (Mezzo-Soprano).
FREDERICK COLLIER (Baritone).
ALICE COUCHMAN (Solo Piano).

8.0. Quintet.
March, "Call to" ... *Lope*
Waltz, "Loved Ones" ... *Waldteufel*
Baritone Songs.
Torreador's Song ("Carmen") ... *Bizet*
"Close Prope[illegible]" ... *Charles*
Quintet.
Suite, "The Merchant of Venice" ... *Rosse*
Prelude ... *Rachmaninov*
Pianoforte Solos.
Ballade in G Minor ... *Chopin*
Rhapsodie Hongroise, No. 8 ... *Liszt*
Quintet.
Fantasia ("Carmen") ... *Bizet*
Soprano Songs.
"The Asra" ... *Rubenstein* (1)
"Bird of Blue" ... *German*
Pianoforte Solos.
Impromptu Waltz ... *Raff*
Minuet ... *Scarlatti*
Tarantelle ... *Leschetizky*
Baritone Songs.
"The Drum Major" ... *Newton*
Quintet.
Gavotte ("Mignon") ... *Thomas*
Humoresque, "The Lightning Switch" *Alford*

10.0 WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. S. JACKSON COLEMAN. *S.B. from London.*
Local News.
10.30.—The SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

Announcer: J. C. Paterson.

BOURNEMOUTH

3.45–5.15.—Harry Cove and Fred Douglas (Duettists). Charles Stainer (Solo Banjo). Talks to Women: Doulton Edwards, M.B.E. on "Careers for Women."
5.15–6.15 CHILDREN'S CORNER.
6.15.—Shipping Half-Hour. W. J. Stanton on "Time Signals—Local."
7.0.—WEATHER FORECAST AND NEWS. *S.B. from London.*
Capt. R. DAVID TWELVETREES. *S.B. from London.*
Local News.
7.30–8.30. Interval.

Nights with Other Nations—No. 1.

[illegible]

ROBERT PARKER (Baritone).
SYDNEY COLTHAM (Tenor).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.

8.30.—The Rev. H. WILBUR ENNIS, M.A. (Oxon), on "America."

8.30. Orchestra.
Suite, "Dwellers in the Western World" *Aylmer*
(1) "The White Man"; (2) "The Red Man"; (3) "The Black Man."
8.40. Sydney Coltham.
"A Memory" ... *Edna Park*
"A Dream" ... *Bartlett*
8.45. Robert Parker.
"Do Not Go, My Love" ... *Hageman*
"Cleo[illegible]" ... *Hageman*
"Hard Trials" ... *Burleigh*
8.55. Orchestra.
"Fantasia on American National Airs" *Arranged*
9.5. Sydney Coltham.
"Dream Trees," "The [illegible] of the S[illegible]," "I Hear a T[illegible]" } *Coleman* (1)
9.10. Orchestra.
Shepherd's [illegible] ... *Grieg*
9.15. Robert Parker.
"Oh, I Didn't It Rain" ... *Burleigh*
"A Man's Song" ... *Harris*
9.25. Orchestra.
"American Characteristics" ... *Thurban*
MIRIAM LICETTE (Song Recital).
ANNE FARNELL-WATSON (at the Piano).
REGINALD S. MOUAT (Solo Violin).
9.30. Anne Farnell Watson.
Finale, Sonata Appassionata ... *Beethoven*
9.35. Miriam Licette.
"L'Amero" ("Il re Pastore") ... *Mozart*
(With Violin Obbligato.)
"Do Not, Happy Day" ... *Frank Bridge*
9.45. Reginald S. Mouat.
[illegible] ... *Dvorak*
Hungarian Dance ... *Hubay*
9.50. Miriam Licette.
"Chere Nuit" ... *Bachelet*
(With Violin Obbligato.)
Waltz Song ("Romeo and Juliet") *Gounod*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. S. JACKSON COLEMAN. *S.B. from London.* Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0. Close down.

Announcer: John H. Raymond.

MANCHESTER

3.0–4.0.—Falkman and his Orchestra, relayed from the Cannot [illegible].
5.0–5.45 [illegible] CHILDREN'S CORNER. Vocal and Instrumental Artists. Talks to Women.
5.45–6.30 CHILDREN'S CORNER.
6.30–6.45 A Talk on "Rugger."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
W[illegible] C. [illegible]TT on "Sport of the Week." Local News.
7.30–8.0. Interval.
8.0–8.20 EVELYN HOWARD-JONES. Pianoforte Recital.
Scherzo and Finale, Sonata in C (Op. 2, No. 3) ... *Beethoven*
Impromptu ... *Liszt*
Waltz ... *Brahms*
"Le[illegible]" ... *Bridge-Gardiner* (1)
Polonaise in A Flat ... *Chopin*
8.20. Orchestra.
Selection, "Sag Toy" ... ... *Jones*

8.30. **Popular Night.**

THE VALVE SET CONCERT PARTY.
WILLIAM LEWIS } H. F. Valves
JOHN MORGAN }
HORACE JENKINS } L. F. Valves
FRANK FRANCIS }
BERT SIESE ... Piano Tuner
SIDNEY EVANS ... Operator
THE STATION ORCHESTRA.

"The Valve Set has been overhauled, the batteries recharged.
The wander plug has wandered home, the aerial's been enlarged.

A number against a personal item indicates the name of its publisher. A key list of publishers will be found on page 411.

WIRELESS PROGRAMME—SATURDAY (Sept. 6th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

You'll hear them sing some solos and some duets up to date.
In fact they'll do all sorts of things but
There's Zincite and Molybdenite—one bright and one pathetic
And stories told—some sad, some short—by Galena (synthetic)
The various other crystals to their feelings will give vent
A funny combination but they're funny with intent
At nine o'clock or thereabouts—without the least deception
The Station Band at our demand will give
Orchestra.
March, "Great Big David" ..... *Lotter*
Suite, "Gabrielle" ..... *Rosse*
(1) Pizzicato; (2) Minuet; (3) Valse Romance; (4) Patrol
Minuet ..... *Mackenzie*
Selection, "Il Trovatore" ..... *Verdi*
A half an hour of music light and then
Will try to tune to get the moon and waggle
And thus we'll let them carry on and amplify our views.
Until we switch on '2LO' and hear the

10.0. WEATHER FORECAST and NEWS. *S.B. from London*
Mr S. JACKSON COLEMAN. *S.B. from London*
Local News.

10.30.—THE SAVOY BANDS. *S.B. from London*

12.0. Close down.

Announcer: C. K. Parsons

MANCHESTER.

3.15-4.0. } ST. HILDA COLLIERY BAND,
4.10-5.0. } relayed from the Municipal Gardens, Southport
Conductor, JAMES OLIVER

7.0. WEATHER FORECAST and NEWS *S.B. from London*
Technical Talk by R. H. WOOD, Engineer in charge of "2ZY"
Local News.
7.30-8.0—Interval.

Dance Music.
THE GARNER-SCHOFIELD DANCE BAND
CLAIRE ALEXANDER (Soprano)
MURIEL HARGREAVES (Entertainer at the Piano)

8.0. Dance Music
Claire Alexander
"Waltz Song" ("Romeo and Juliet") *Gounod*
Recit. and Aria, "Ah, Come" ("The Marriage of [illegible]") *Mozart*
Miss Claire Alexander
"If Only We Understood" *Cliffe and Harper*
"Only Seven" *Ivor Gray*
Dance Music
Claire Alexander
"The Tryst" *Schumann*
"Erinkay Love Lay" *arr. M. Kennedy-Fraser (1)*
Muriel Hargreaves.
"The Family Lullaby" *Randall Wallace (13)*
"The Three Trees" *Dudley Powell (5)*
Dance Music

10.0. WEATHER FORECAST and NEWS. *S.B. from London*
Mr S. JACKSON COLEMAN. *S.B. from London.*
Local News

10.30. THE SAVOY BANDS. *S.B. from London*
12.0.—Close down.

Announcer, Victor Smythe.

NEWCASTLE.

3.4-4.45. The Station Light Orchestra
4.45-5.0. WOMEN'S HALF HOUR: Miss G. M. Easten on "Uncle Tom's Cousin" with Pianoforte Solos by Miss C. A. Easten.
5.15-6.0.—CHILDREN'S CORNER
6.0-6.30. Scholars Half Hour: A. W. Damms, B.A., on "Anglo-Saxons and Jute"
6.35-7.0. "Farmers Corner": Mr. Whenson on "Autumn Cultivation."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
Capt. RICHARD TWELVETREES. *S.B. from London.*
Local News.
7.30-8.0—Interval.

Popular Evening.
8.0. THE STATION ORCHESTRA
March Intermezzo. Sergt. Bruce ..... *Paul Moore*
A Hawaiian Serenade ..... *Spencer*
Mr S. MILLER, Soprano
"Merry Eyes" ..... *Ferry*
"When Lights Are Low," Waltz ..... *Kahn*
"Dancing Honeymoon" ..... *Brahm*
ANDREW SAANKS, Bass.
"Lass o' Partick" ..... *Rosson*
"O Mistress Mine" } *Quilter (1)*
"Blow, Blow, Thou Winter Wind" }
LOUIS LEVERTE, Entertainer
Mrs. Stubbs Receives a Shock" *L. Hertel*
Orchestra
Humoresque "A Motor Ride" ..... *Lotter*
Andrew Saanks.
"Onaway, Awake" ..... *Craven*
"The Banjo Song" ..... *Homer*
"Simon the Cellarer" ..... *Hatton*
Orchestra
Descriptive Piece, "A Hunting Scene" *arr. Moore*
Doris Miller
"Dancing into Dreamland" ..... *Tennent*
"What'll I Do?" ..... *Berlin*
"Sunny With Me" ..... *Kern*
Louis Leverte
"Rosen and Rosenheim on Wireless" *L. Hertel*
Orchestra
"A Musical Switch" ..... *Lord*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London*
Mr S. JACKSON COLEMAN *S.B. from London*
Local News
10.30. THE SAVOY BANDS *S.B. from London*
12.0. Close down.

Announcer W. M. Shearn.

BIRMINGHAM.

3.30-5.0.—Concert: The Wireless Quartet, Fernando Topics, Mary Tomp (Soprano).
6.0-6.30. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
The Rev. Dr. WHYTE Knutsford, on "The Milky Way and its Dark Markings."
Local News
7.30-8.0—Interval
8.0.—Week's Interest an Anniversary: "Battle of Dunbar—September 3rd 1650." (Prepared by JOHN SPARKE KIRKLAND.
BIRMINGHAM PHILHARMONIC CHOIR. Conductor: G. O. A. INNES.
Choral Song
"Jerusalem" *Hubert Parry (2)*
Male Part Songs
"Drink To Me Only" *Old English*
"Hymn to Night" *Franz*
8.40 Solo
"The Merry Monk" (Mr. Bert Wilson) *Bevan (1)*
8.45. Male Part Songs.
"Song of the Northmen" ..... *Maunder (2)*
"Lullaby" ..... *Brahms (11)*
"The Keys of Heaven" (Old Cheshire Folk Songs) ..... *arr. Button (11)*
"Alexander" (Humorous) *A. Herbert Brewer (11)*
9.5 Male Quartette
"Spotty—A Tale of the War (Mr. F. L. Mullaney) *(1)*
9.10. Male Part Songs (Hebridean).
"My Faithful Fair One"... *Gaelic Melody*
"Ho Ro! My Nut Brown Maiden" *Kenneth G. Finlay*
"Turn Ye To Me"..... *W. S. Rockstro*
9.20. Solo.
"Bedouin Love Song" (Mr. Geo. Alexander) ..... *Pinsuti*
9.25 Male Part Songs
"The Londonderry Air" *Irish Melody (11)*
"Loch Lomond" *arr. Vaughan Williams (14)*
"The Pilgrims' Chorus" ("Tannhäuser") *Wagner (11)*
9.40. Humorous Song
"Numbers" (Mr. W. J. Crichton) *Old English (2)*
9.45. Male Part Songs.
"The Soldier's Farewell" ..... *Kinkel*
"The Soldiers' Chorus" (Faust) *Gounod (2)*
Accompanist, Miss Nellie Taylor.)
10.0. WEATHER FORECAST and NEWS *S.B. from London*
Mr S. JACKSON COLEMAN. *S.B. from London*
Local News
10.30. THE SAVOY BANDS. *S.B. from London*
12.0. Close down.
Announcer H. J. McKee.

GLASGOW.

1.0-1.5 Noon. Weather Reports for Scientific Purposes, for Fairy Revels at 5.15.
3.30-4.30.—Popular Afternoon. The Wireless Quartet and Peter S. MacMillan (Baritone).
4.45. TOPICS FOR WOMEN: Miscellaneous Afternoon.
5.15. CHILDREN'S CORNER: "2SC's" Radio Circle Cheer." Fairy Revels. At Home Day for Children of All Ages.
6.0-6.5 Weather Forecast for Farmers.
6.40-6.55.—Prof. R. H. LEITCH, of Glasgow and West of Scotland College of Agriculture, on "Milk and Dairy Farming."
7.0 WEATHER FORECAST and NEWS *S.B. from London*
Capt. RICHARD TWELVETREES. *S.B. from London.*
Local News
7.30-8.0.—Interval.
8.0. Glasgow Radio Society Talk
JAMES W. MACKENZIE on "Pictorial Photography."
8.20. **Special Dance Night**
By
THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY
Vocal Numbers and Choruses by DANIEL SEYMOUR (Tenor)
9.30.—HALF AN HOUR WITH THE OLD FAVOURITES. "Lancers," Quadrilles, etc.
10.0.—WEATHER FORECAST and NEWS *S.B. from London.*
Mr S. JACKSON COLEMAN *S.B. from London*
Local News
10.30.—THE SAVOY BANDS. *S.B. from London*
12.0.—Close down.
Announcer: R. E. Kingsley

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 411

Brandes

The Name to Know in Radio

Result of 16 years' experience.

She Who Must be Obeyed!

When Amaryllis decrees that a thing must be, we in this house have naught to do but tremblingly assent. Not that we don't like it. Her flushed cheeks and sparkling eyes make it a pleasure to see eye to eye with her imperious dictum. On the question of 'phones for the radio set she said ***"Brandes,"*** backing this up with several reasons why. A distinctive advantage in the ***"Matched Tone"*** feature, comfort, strength, moderate price for a first quality product and in addition we were able to return them within ten days if dissatisfied. There was no need. We were much impressed by the way these claims were justified.

Ask Your Dealer for Brandes.

25/-

BRITISH MANUFACTURE

(D U T stamped

Manufactured at Slough, Bucks.

Matched Tone

TRADE MARK

Radio Headphones

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S AIR WITH VARIATIONS.

(Piano Sonata No. 12.)

ABERDEEN, WEDNESDAY.

THIS is an instance of Beethoven's beginning a Sonata with a Slow Movement. The Air is of great beauty, and the Variations very expressive and quite simple.

THE AIR.

This is as follows —

(a) A smooth, song-like "sentence."
(b) A repetition of (a)
(c) An intermediate sentence
(d) Repetition of (a), with a definite "full stop"

Variation I.—One "figure" is used, generally in the right hand, following the main outlines of the melody.

Variation II.—Melody in repeated notes (left hand), with off-the-beat chords in the right hand.

Variation III.—In the minor key—rather melancholy. The Tune in the right hand, in repeated notes, off the beat.

Variation IV.—Still off the beat, but with different rhythm. Alternately low and high. The Tune's shape is still followed.

Variation V.—A decorative form of the Tune, in a harp-like style, with the beat more and more subdivided (that is, more and more rapid notes).

A CODA (or "Tail-piece") is joined on to the fifth Variation, and brings the Movement to a quiet conclusion.

CHAMBER MUSIC PROGRAMME.

NEWCASTLE, WEDNESDAY.

SCHUBERT'S "DEATH AND THE MAIDEN" VARIATIONS.

This is the Second Movement of a String Quartet in D minor—one of Schubert's last works. It is founded on the introduction to one of his early songs, hence its name.

THE TUNE is in two parts, each of which is marked to be repeated. The first part consists of two phrases (or one "sentence")—very simple and hymn-like. The second part is twice as long, and its expressive harmonies make it a considerable contrast to the first part.

The succeeding Variations (five in number) strictly adhere to the divisions and proportions of the Tune; and the repetition of both parts is marked each time. (In performance these directions are often disregarded.) The treatments are mostly rather free and decorative, with occasional song-like phrases, either arising from the Tune, or played against it.

In the *First Variation* the Tune is mostly heard in repeated notes in SECOND VIOLIN.

In the *Second Variation* note the high, sustained melodic CELLO.

The *Third Variation* is very loud and rapid.

The *Fourth Variation* is, in complete contrast, very soft and smooth, and becomes [illegible] one or [illegible].

The *Fifth Variation* returns to the minor and gradually becomes more elaborate. The Tune is in the VIOLA in the first part, and (decorated) in FIRST VIOLIN in the second half.

This last Variation is extended, with beautiful effect, to bring the Movement to an end.

GOOSSENS' "BY THE TARN" AND "JACK O' LANTERN."

EUGENE GOOSSENS, though of Flemish stock, is English by birth, and entirely so by adoption. He has inherited from his father very great skill as a conductor, and is an efficient string-player and a pianist. He has written much strikingly individual music, and is definitely a "modernist," but there is nothing problematic in most of his works. These *Two Sketches for String Quartet* (dated "March, 1916") are distinct descendants of the classics, in form. They are quite short.

(a) BY THE TARN.

Moving gently, tranquil. All four instruments are muted. A gently waving background is maintained throughout. Above or below this is heard one of two melodic phrases, or a little development of them.

Viola and Cello at first provide the background. After two bars SECOND VIOLIN plays the first phrase, at about middle pitch. This is repeated, slightly varied, with the First Violin also playing it an octave below the Second. The second phrase succeeds—short and gradually descending, played by FIRST VIOLIN and at once repeated by Second. First Violin then takes up the first phrase, and is answered by Viola, which continues for some time, with the background now filled in (above) by Violins, Cello providing a bass. Eventually both phrases are repeated much as they were originally given out, but in reverse order, and the *Sketch* dies away with the sound of the first phrase.

(b) JACK O' LANTERN.

"Jack o' Lantern" and "Will-o'-the-Wisp" are, of course, two old names for the lights often seen over marshy places at night. In olden times they were usually regarded as playful (not necessarily evil) spirits.

Goossens' music is naturally gently fantastic, and there is no need to try to follow the form too closely. Notice the opening, however. There are three plucked chords on Violins and Cello; then (immediately) VIOLA plays a rapid upward-curling little phrase. The last note is held, Cello and Second Violin join it and hold a soft chord, while FIRST VIOLIN repeats and continues the phrase, very high. This is the material out of which the *Sketch* is made.

HANDEL'S "OCCASIONAL" OVERTURE.

BY BIRMINGHAM STUDIO.

Overtures by Mendelssohn and Beethoven, recently described in this page, were stated to be in "Sonata" form. In Handel's day the Sonata had not reached its mature form, and the Overture was generally written on a quite different plan.

Handel's *Occasional* Overture may be taken as a typical large-scale Overture of the period.

I.

The opening is slow and stately. There is only one persistent Tune, and that is merely a one-bar idea. This leads, with no real feeling of break, into

II.

Quick. This is in the nature of a Fugue, a Movement on one Subject only—generally quite a brief phrase, as here. This is given out by one part (the term "Voice" is used for this, even in instrumental Fugues—showing that this form was originally a vocal one); then another Voice takes up the Subject, while the first continues with an "Answer," and so all the parts enter. The Subject is then freely discussed and presented in varying pitches and keys, and the whole works up to the final climax. In this Fugue the plan can readily be followed.

III.

Slow. A brief, lyrical Movement, which practically constitutes an introduction to

IV.

March. This is the best-known part of the Overture. It is in two clearly defined halves, each of which is repeated.

EVENTS OF THE WEEK.

SUNDAY, August 31st.

BIRMINGHAM, 9.0.—Symphony Concert.
BOURNEMOUTH, 3.0.—Handel and Elgar Concert.
CARDIFF, 9.0.—Music in Worship.

MONDAY, September 1st.

LONDON, 8.0. Pictures from the Past. I. The Fall of the Bastille. II. Old London. III. Bonny Prince Charlie. S.B. to all Stations.

TUESDAY, September 2nd.

LONDON, 7.30.—John Henry in an Aeroplane over London. S.B. to all Stations.
LONDON, 8.0. Band of H.M. Royal Air Force.
BOURNEMOUTH, 7.30. The Wireless Orchestra in "A Tale of Old Japan" (Coleridge-Taylor), and the Municipal Orchestra relayed from the Winter Gardens.
CARDIFF, 8.0. A Night in Venice.
ABERDEEN, 8.30. Band of 2nd Batt. Gordon Highlanders.
GLASGOW, 2.35.—Speech by H.R.H. The Duchess of York.
GLASGOW, 8.0. Music in Many Lands.

WEDNESDAY, September 3rd.

LONDON, 8.0.—Three Short Plays.
LONDON, 9.0.—Recital of Old and Modern English Songs by John Coates (Tenor). S.B. to other Stations.
LONDON, 10.10.—The Rt. Hon. G. N. Barnes, of the League of Nations, on the League's Labour Section and How it Works. S.B. to all Stations.
BIRMINGHAM, 8.0. Comedy Music, Ancient and Modern.
BOURNEMOUTH, 8.15.—"The Mollusc," a Play in Three Acts.
NEWCASTLE, 8.0. An Hour's Chamber Music.
9.0. Songs by Kenneth Ellis (Bass).
ABERDEEN, 8.0. An Evening with Beethoven, Mozart, and Dame Ethel Smythe.
GLASGOW, 8.0.—"A Night of Romance."

THURSDAY, September 4th.

LONDON, 8.0. "Faust" (Gounod). S.B. to all Stations.

FRIDAY, September 5th.

LONDON, 8.0. "Music of the Countryside."
BIRMINGHAM, 8.0. "All English" Programme.
CARDIFF, 8.0.—Two Short Plays: "Disclosure" and "The Rest Cure."
GLASGOW, 8.0. Entr'actes Song—Literature.

SATURDAY, September 6th.

BOURNEMOUTH, 8.20. "Nights with Other Nations," No. 1 America.

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The Future of Wireless Drama.

By William Archer, the Distinguished Dramatic Critic.

TO write of a new art form after one solitary experience of it may seem like the height of presumption. But I am not going to dogmatise; I am only going to jot down a few of the reflections suggested by the performance of *The School for Scandal* on the evening of Monday, August 11th. I was privileged to sit in the same room with the performers during a couple of acts, and then to listen to the remainder, first through a head piece and then through a loud-speaker.

There is one great attraction of wireless (and wireless) drama which must occur to everyone. Charles Lamb, after attending an amateur representation, was asked which of the performers he liked best. "I think I liked the p-p-prompter best,' he replied, "for I h-h heard him most and s-s-saw him least.'

Actors You Cannot Hear.

Now the vast audience of wireless drama enjoys to perfection the advantage which Lamb, though not quite so happily situated, appreciated so keenly: it hears everything and it sees no one. At the theatre nowadays (so far as my own experience goes) it is quite the other way—one sees everything and one hears little or nothing. But the pleasures of sight in a theatre are very soon exhausted. The loveliest actress and the ugliest, most magnetic actor soon cease to please if one has to sit straining one's ears to catch their whispered remarks, and generally missing the points at which the happy few who sit quite close to the stage laugh most heartily.

I am going to start a movement for the installation of "amplifiers" in all theatres, so that audiences in general may be actually "hearers as well as spectators. If it be hinted that my own hearing is perhaps not so acute as it once was, I reply that I realized thirty years ago how imperfectly modern actors (with very few exceptions) are heard by their "hearers," especially in the cheaper parts of the house.

The Voice in the Theatre.

Quite seriously, I hope that wireless drama may have "come to stay,' if only because of the service it will certainly render the ordinary theatre by forcing a certain number, at any rate of actors and actresses to devote a little care to the cultivation of their voices. For the voice in the theatre is much more than half the battle—I should put it down at nine-tenths. The eye counts for something, no doubt, and I could name players whose art is greatly prejudiced by their misuse of that feature. But facial expression, as a whole, is vastly overrated, especially by the star who insists on having his every movement followed by the limelight. Actors who have fine voices and know how to use them realize that an effect is often enhanced when their features remain in comparative obscurity.

Points to be Studied.

My subject, however, is wireless drama, not its reaction upon the theatre at large. The first thing that struck me on that very interesting evening was that, in the art of the voice alone, not only must every voice be good in itself and skilfully used, but the exact suitability of the voice to the part must be studied, as well as the effective contrasting of the voices engaged in any particular scene.

In *The School for Scandal*, for example, Mrs. Candour was delightfully rendered by an actress of long-established and well-earned popularity. But her voice was not precisely right. It is a high soprano, whereas you want, for Mrs. Candour, a deep and fruity contralto of considerable range. Again, the Sir Peter and the Joseph Surface (both very good) had voices of such similar timbre that in their long duologue before the Screen Scene it was sometimes not easy to tell which was speaking.

These two examples may suffice to indicate a number of matters that will have to be studied.

Again, I imagine that a performance ought to be carefully rehearsed, not merely with a skilled producer in the room, but with critical ears listening. Though the human voice comes out wonderfully well in "wireless,' its volume (if I may so express it) is to some extent affected, and the performers' delivery ought sometimes to be modified with regard to this fact. For example, I am sure that the Lady Teazle of the performance I heard would have been startled by the volume of her voice, especially in the Screen Scene, as it issued from the loud-speaker.

Renewing the Triumphs of Youth.

It is very probable, I should say, that wireless drama may presume a time a highly developed vocal art, since the amount of vocal material at command must be enormous. Suitability of appearance may be totally disregarded, and actors of age matters nothing so long as the voice remains unimpaired, as it not infrequently does up to and even beyond the age of sixty. Old actors and actresses may renew the triumphs of their youth, and a large class of people who have no "stage appearance,' or who are even debarred from the stage by some deformity, may become wireless actors and actresses, if only they have good voices and are willing to learn how to use them to advantage.

Radio and Our Language.

One foresees the possibility of a delicate and subtly modulated art of speaking, such as is to-day practised by only a few individual performers. And should this art come into being, and become popular, it ought to have an excellent effect on the speaking of English throughout the world. People whose ears are thoroughly accustomed to clear and cultivated speaking will unconsciously imitate it, and will come to dislike the unarticulate slovenliness, not to mention the tell-tale local intonations, of everyday talk.

As to the form of drama best suited for wireless performance, I heartily agree with Mr. A. P. Herbert that it has yet to be created. Such a play as *The School for Scandal* is very imperfectly adapted for this method of treatment. In the first place, it has to be ruthlessly compressed; but that matters comparatively little. The real trouble is that its effect depends so greatly on physical movement, facial expression, and "business," which the voice can suggest only to a very limited extent—if at all.

An Interesting Question.

I myself enjoyed the performance a good deal, because I am thoroughly familiar with the play, could visualize the characters, and could supply from imagination the movement, groupings, and "business." But I could not help wondering what a listener who did not know the play beforehand would make of it. Very little, I imagine.

The wireless drama properly so-called must contain very little movement, and must depend for its effect upon the emotional interplay of certain clearly indicated and *vocally contrasted* characters. Such a form of drama ought not to be so very difficult of achievement.

(*Continued at the foot of the next column.*)

The Lonely Listener.

By E. Le Breton Martin.

THE roadway—it was a mere track—climbed through the wood and emerged on a lonely common. Night was at hand, and I was miles from anywhere. And then, away to the east—the top of an aerial mast!

I hurried towards the beacon of civilization feeling much as Crusoe must have done when he found the footprints on the sand. And amidst the trees, snugly screened from view, was a little cottage. I knocked at the door.

"Come in," said a man's voice.

I obeyed the invitation, to find myself in a low, raftered living-room, with an open fireplace at the far end, some good "bits" of furniture, and an elderly man in shirt sleeves sitting before a four-valve receiving set, with ear-phones the supports of which were placed on a grizzled head of hair. And the old fellow silently indicated another pair of 'phones hanging in the opposite angle of the fireplace.

Well, there was nothing for it but that I should again obey instructions. I fixed on the phones and found myself listening to a voice from London giving the first General News Bulletin. When this item had been concluded, the old fellow removed his phones, switched off, and said, politely: "I know you will excuse me, sir, but I don't get no papers up here, and I do like to keep up with things. What can I do for you?'

"A Shot at America."

"As a matter of fact," I answered, "I'm on a walking tour and I've lost my way. Can you direct me to the nearest inn?"

The old chap smiled whimsically. Then he said softly: "There's a little ale-house about four miles from here, sir, but I reckon you won't find much accommodation there. You'll have to go about eight miles before you find any place where you can get for the night."

My heart sank within me. The hermit eyed me in silence for a short space. Then he remarked confidentially: "I'm all alone here, sir, but if you care to stay with me the night, I've got an excellent drop of home-brewed wine, and we could sit up and get Paris, maybe, or The Hague, or," his eyes twinkled anew, "we might even have a shot at America!"

Do you want to be told that I jumped at the offer, that my old friend—he really is a friend now—sat up till the small hours, [illegible] but never mind what we got [illegible] enthusiasts, won't want to hear that.

The point is that we town-dwellers don't appreciate sufficiently what wireless means to those of our fellow-beings who live in the wilds.

In olden days my dear old friend would probably have resented my breaking in upon his solitude. Now he has discovered a wonderful link with humanity.

(*Continued from the previous column.*)

The performance of *The School for Scandal* suggested to me a curious and interesting question. In dealing with comedy, whether old or new—with plays which aim at the frequent evocation of laughter—ought not the wireless producer to let us hear, not only the dialogue, but *the reaction of the audience to it?* The most brilliant comedy cannot but seem flat if no one laughs at it; and as the wireless audience is scattered in small groups all over the country, it, of course, cannot hear its own laughter.

I seriously suggest that the ideal performance should give us, not only the speech of the characters, but the laughter which is its natural echo. There ought to be no technical difficulty about this, for the orchestra is always present in the performance-room, and could easily be trained to laugh, and even to applaud, in the proper key and in the proper places.

Our Recent "Big Row."

NOTES ON THE NEWEST MUSIC. By EUGENE GOOSSENS.

Recently, much interest was aroused among listeners and among musicians generally, by the broadcasting of an extraordinary piece of music, called "Hyperprism," by Edgar Varèse. The conductor on that occasion was Mr Eugene Goossens, who in the following article gives his impressions of this much-discussed work. Mr Goossens has conducted at Covent Garden with Sir Thomas Beecham's Opera Company and also in leading provincial towns. He belongs to the modern school of French composers, and his opinions on "Hyperprism" are not only interesting, but very instructive.

TO pass, by a leap, from Bach to Varèse would be a shock even to the hardened listener; but to proceed stepwise by way of Beethoven, Mozart, Wagner, and Stravinsky, as one goes up—or is it down?—stairs, the shock, being distributed, is less perceptible, at least. That is what the orchestra did which I recently led. We played as much representative work as two hours would allow, and ended with what some have irreverently called "the Big Row."

"Hyperprism," by a French-American, M. Edgar Varèse, was suggested to me as a grand *finale* of the orchestra's two-hours' run, and as, on examining the work, I found it competent as well as sincere, the work of a musician and not a charlatan, I gladly consented to conduct it.

MR EUGENE GOOSSENS.

"Weird and Wonderful."

There were, under my baton, fifteen percussion players. The instruments themselves were the usual ones, and also three or four which must be classed as unusual, the most "weird and wonderful" being an instrument which has been erroneously styled "the lion's roar," but which I myself should call a string drum.

The question naturally arises as to the bounds we should set to the use of percussion in an orchestra. I can only reply that so long as the effect is consistent with the composer's idea, and is suitable to the idiom he works in, then any sound is legitimate so long as it is not out of the picture. The sound world is at the musician's disposal. The only question open to discussion is the use he makes of it. The cymbals and the bass drum are accepted media of percussive punctuation. If I sing or play, and tap the table to lift up the rhythm, I am thereby punctuating the music.

Why, then, should not other percussive instruments of pronounced colouristic sonority be used also?

When "Noise" is Instructive.

I would make the proviso that the only legitimate reason for the use of percussion is rhythm. The roar of a cannon or the shriek of a locomotive which should be disproportionate to its musical context would, of course, be sheer noise. One must not, as it were, pull in a [illegible] sound quite alien to the genius and intention of the piece. Such percussion, or sound of any kind, is superfluous and therefore [illegible] artistic. It does not help. Thus it comes to pass that percussion of any kind, used rhythmically, [illegible] subjective sense [illegible] to be [illegible] and becomes [illegible] agreeable [illegible] of [illegible] "Hyperprism" or whether we do not, its composer employed his strange instruments not only in the [illegible] but as a vital part of the musical structure.

The [illegible] of music are form and rhythm. Of [illegible] one may approve or disapprove [illegible] but of these two elements [illegible] the production which exemplifies [illegible] must be taken seriously as music. With regard to [illegible] as music, the maximum [illegible] He discovers and we discover it as [illegible] and vital as [illegible] presents other people's ideas and has no fundamental idea of [illegible]

I am aware that in the present case the general public appears to be largely cast against [illegible] But may not this be by reason of [illegible] and aggressive advertisement, a device [illegible] to express [illegible] to say what, as I found [illegible] but I am [illegible] most of its [illegible] [illegible] knowledge of orchestration [illegible] be very difficult [illegible] which [illegible] certain [illegible] quite apart from my previous knowledge of the man himself, [illegible] to doubt [illegible] or his sincerity or his [illegible]

The one great trouble with music of [illegible] is that [illegible] me of it for most people at [illegible] on its first impact [illegible] of the unfamiliar and overwhelming percussive sound, by what people of moderate musical education may be forgiven for calling "noise." But, after a time the better trained ear arrives at the point of distinguishing differing sounds and rhythmic values despite the offensive on the ear.

What is Melody?

In any case, such workmanlike composition presents valuable material for an instructive study of the relation between different varieties of percussive instruments, as well as the relation between these and brass. It may be agreed, perhaps, that the piece contains little that could be called melodic, but, at the same time, melody in contemporary music has passed through many and severe vicissitudes, and, on examination, nine out of ten modern musical productions will be found to have melody or "tune," really, though not in the popular acceptance of these words.

Similarly, harmony to-day is of such an involved nature that many people fail or refuse to recognise it in modern musical experiments. They entirely lose sight, that is to say, of the use of harmony in the colour sense, and decline to recognise anything but confusion.

After all, these experiments are only a form of development, and it is quite impossible to tell at this juncture whether music is going to advance on lines of harmony and rhythm, whether movement is towards still more complicated sound, or towards a simplification of values, whether we shall go back to the simplicity of a Mozart, or whether the tendency is towards the more complicated and, to some, inexplicable forms of a Schönberg, a Stravinsky, or even a Varèse.

Time, the Only Critic.

The movement of progress to-day, and during the past fifteen years, has been such a rapid one that unless people keep in touch with it, and try earnestly to discover for themselves the value of each new evidence, composers will soon be a hundred years ahead of their time.

We are apt to be afraid of a thing because it is new and unfamiliar, and, after all, time is the only critic. Stravinsky was futurist, but the public has now accepted his music just as it accepted Wagner.

There is no chance of a true valuation until music is looked at retrospectively. Beethoven was experimental. Meyerbeer was looked on as a very great composer, but is now regarded as the writer of spectacular operas of no outstanding musical worth. People who make the rashest judgments often get a hearing, but such wholesale condemnation or commendation is alike ill-advised.

Father (as Betty removes her head-phones): "Well, Betty, is it all over?"
Betty: "Oh, no, Daddy. But a lady's just finished singing, and they say, 'Stand by, now, for a minute's peace!'"

(This silhouette was sent to the B.B.C. by Mr Hubert Leslie, one of the best-known silhouette artists of the day, as a mark of appreciation of the broadcasting programmes. For the benefit of those who may not know Mr Leslie's art, it should be explained that the above study was entirely cut out of black paper with scissors, and that only the cords of the head-phones, the bare line and the signature were done by pen.)

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Edinburgh Programme.

Week Beginning Sunday, August 31st.

SUNDAY, August 31st.

3.0-3.30. } *Programmes S.B. from London*
8.30-9.0. }

9.0. **Orchestral Concert.**

PETER MACKINLEY (Solo Violin).
WILLIAM LAW (Solo Trombone).
CHARLES DUFFIELD (Solo Tubular Bells).

Conductor, A. DOUGLAS WILLCOX.

Overture, "Raymond" ..... *Thomas*
Selection, "Carmen" ..... *Bizet*
Bell Solo, "Patricia" ... *A. Douglas Willcox*
"Spring Song" *Mendelssohn, arr. A. Douglas Willcox*
Petite Suite de Concert ... *Coleridge Taylor*
Trombone Solo, "Honour and Arms" *Handel*
Overture "Morning, Noon and Night" *Suppé*
Quartet from "Rigoletto" ... *Verdi*
(Arranged for Orchestra.)
Entr'acte, "Mignon" *Thomas, arr. A. Douglas Willcox*
Reminiscences of Scotland" ... *Godfrey*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15.—Close down.

MONDAY, September 1st, and WEDNESDAY, September 3rd.

5.30-6.30.—"The Romany Revellers" from the Princess Palais de Danse.
6.0-6.30.—CHILDREN'S CORNER.
7.0-11.30.—*Programme S.B. from London.*

TUESDAY, September 2nd, THURSDAY, September 4th, and SATURDAY, September 6th.

3.30-4.30.—The Wireless Quartet. *S.B. from London.*
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—*Programme S.B. from London.*

FRIDAY, September 5th.

3.30-4.30.—"The Romany Revellers" from the Princess Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. CHARLES H. BUTLER. *S.B. from London.* Local News.
7.30-8.0. Interval.

Evening of Folk Songs.

GERTRUDE [illegible] Mezzo-Soprano.
Mrs. SHERWOOD BEGBIE (Harp).
WILLIAM SMITH (Tenor).

9.0. William Smith
"O Can I Were a Baron's Heir" *arr. Alf Moffat*
"My Jo Janet" ... *arr. H. S. Roberton*
"Kirkconnel Lea" ... *arr. Hugh Roberton*
Medley ... *arr. Lyndal Boulton*
8.30. Gertrude Falgate.
The Wee Wee Man's Son } *arr. M. Kennedy-*
"A Fairy's Love Song" } *Fraser (1)*
8.30. William Smith
"Oh I Love the Maiden Fair" } *arr.*
"Bonnie Dundee" } *Moffat*
"Ho Ro My Nut Brown Maiden"
8.50. Mrs. Sherwood Begbie.
Irish Fantasia ... *arr. Coleridge Taylor*
9.0. [illegible]
(The fare [illegible] "Orfeo") *Gluck*
Hungarian Love Song *Marcello*
9.15. William Smith
"Euphemia" ..... *Pilkington, Kent (1)*
"Sweet Nightingale" ... *Gould, Sharpe (2)*
"My Love's [illegible] ... *Moore, Wilson (1)*
"O! Sweet Lady" ... *arr. Cecil Sharpe (1)*
9.30. Miss ISABEL A. MACKENZIE on Folklore and [illegible]
9.45. [illegible]
Rondin [illegible] ... *Gounod*
The Fortune Tree" ... [illegible]
"Solveig's Song" ... [illegible]
10.0.—WEATHER FORECAST and NEWS. [illegible]
GEORGE L. MARSHALL on "The Work of the Station." Local News.
10.30-11.15.—*Programme S.B. from London.*
Announcer: G. L. Marshall.

Germany Calling!

The Progress of Broadcasting in "The Fatherland."

"2LO calling!" Unconventional, terse, and to the point. Contrast this with the very official pompous and sonorous Berlin call, twice or thrice repeated: "Achtung! Achtung! Hier die Sendestation der Reichstelegraphenverwaltung, Vox Haus, Potsdamer strasse, 4, Berlin, W.9. Achtung! Achtung!" The small and fancied grievances of an ever decreasing minority in this country in regard to the composition of the B.B.C. programmes are as nothing when compared to the real tribulations of the German "Rundfunkteilnehmer (literally [illegible] [illegible] clumsy expression!).

When the service first started in Berlin, the broadcasting licence fee was 25 marks per annum; later raised to 60 marks (roughly £3 6s.); then reduced in April last to 25 marks, the latter sum made payable in monthly instalments of 2 marks collected by the postman on his usual rounds.

All Thoughts on Wireless.

From the beginning as here, but for quite different reasons, Berlin possessed thousands of illicit listeners, makers of their own receiving sets costing a fraction of the price charged by the local shops. Apart from a few firms possessing the necessary technical knowledge and experience, legions of so-called manufacturers knocked together inefficient apparatus which was sold at exorbitant prices. As commerce was generally suffering from stagnation, all traders turned their thoughts to wireless and the man who had specialised in silk pyjamas or costly leather goods suddenly blossomed forth as "The Something Radio Works, Ltd." or German terms to that effect.

The wireless trade in Germany to-day is suffering from the results of this ill-timed policy and the enthusiasm aroused in Berlin by the first attempts at broadcasting has been considerably chilled. Apart from heavy licensing fees, enforced by the authorities, restrictions made were unreasonably severe.

Home-made Sets Forbidden.

Receivers to be passed by the Postmusterium may not be provided with interchangeable or load ng coils as the limit of wavelength to which apparatus may be tuned is 700 metres. At one time, all receivers offered for "home consumption" were sealed by the authorities. Reaction on either aerial or secondary circuit was forbidden and no permission was granted for the home construction of even simple crystal sets. The sale of licences was, in consequence, very limited, but an ever-growing army of illicit inexperienced listeners nightly filled the ether with hideous noises.

Early last April, the authorities threatened to prosecute all holders of illicit sets not declared by the 16th of that month, reduced the licence fee to 25 marks, as already stated, allowed the home construction of crystal receivers, but stipulated that all valve users should join a wireless club or officially recognized association, such society to guarantee the proper behaviour of its members.

Sweeps as Spies.

Berlin, to a certain degree, unbosomed itself, and by April 17th, a few [illegible] new licences had been sold; but there still remained an army of blackleg who presumed that the Government was powerless to act.

Recourse was made to the chimney sweeps. These officials (as in Germany chimney sweeping is compulsory, the expenses being defrayed by the rates) were instructed to report to the authorities the position of every outdoor, indoor, or frame aerial noticed in the exercise of their duties. It may be a mere coincidence, but it is now reported that nearly 54,000 illicit receiving stations have been notified in and around Berlin—so much for chimney sweeping as a detective force! To-day the German capital possesses about 100,000 licence-holders.

The Broadcasting service is not run on the B.B.C. principles, as it is still a State monopoly the Government taking all fees and defraying expenses incurred. In view of the paucity of returns, the programmes supplied by the Berlin Station were, to say the least of it, anæmic. Little by little, as income has increased, so the programmes have been enlarged, and other stations have been erected, but progress has not made the same strides as did the B.B.C. from the start. Until lately, transmissions were of very poor quality.

Days of Painful Humour.

The microphone, if such a term can be given to the instrument of torture which could be seen in the original studio—was apparently one used by the German Army during the War. To it was fitted a small metal funnel—and the artists were compelled to stand at a distance of a few inches from this "contraption." In the case of vocal duets, the dodging of the two heads as each singer sang in turn provoked "silent roars" of laughter. To see a cornet player sit astride a chair and rest his instrument on the outer lip of the funnel was a liberal education in itself. Since those days of painful memories, a new studio has been built, the microphone has been improved, and transmissions, although not up to British standard, are still of pleasing quality.

British Programmes Best.

To the German, and to the "Berliner" in particular, the capture of "Die Englische Welle" (the English wave) was the summit of his ambition. This meant the reception, more or less clearly of any B.B.C. station. Our programmes were rarely far richer than those offered by the Vox Haus Station, and every opportunity was given for comparison, as the *Berliner Tageblatt* daily publishes the home and London programmes side by side.

The average amateur brags of having heard London in the same enthusiastic terms as the English amateur spoke of KDKA in the early days of American reception. The man who can boast of being entertained by the "Savoy Bands," if only for a period of a few minutes, is presumed to be living in The Elysian Fields.

Very Expressive!

On one occasion, Königswusterhausen relayed a London programme. Berlin talked about it for days [illegible] the correspondence columns were filled with many letters which were not complimentary to the home productions then being presented.

Today Berlin and the other German broadcasting stations (Hamburg, Stuttgart, Breslau, Munich, Leipsic, Königsberg, Francfort-on-Maine, etc.) provide a better and more varied entertainment.

In the first flush of their enthusiasm, the Germans adopted all the American wireless terms in preference to those of English origin. Soon, however, a patriotic movement was set on foot, with the result that such words as "radio broadcast," "receiver, headphones," "[illegible]" etc. are now taboo. It is thought that such Teutonic synonyms as "Funk, Funkstunde, Rundfunkteilnehmer," "Doppelkopfhoerer," "Hauswiderstand," etc., are more expressive terms!

But this is another story.

J. G. A.

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Anode Volts	20—80
Voltage Amplification	5 to 6

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The B.T.H. B3 Valve can be employed as a detector, or as a low or high frequency amplifier. Owing to the low working temperature of the filament, the valve will last longer than the ordinary bright valve.

Price - 21/- each

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Branches at Belfast, Birmingham, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, Middlesbrough, Newcastle, Sheffield, Swansea.

2169

Hull Programme.

Week Beginning Sunday, August 31st.

SUNDAY, August 31st.

3.0–5.30. } *Programmes S.B. from London.*
8.30–10.30. }

MONDAY, September 1st, and WEDNESDAY, September 3rd.

6.0–0.0.—CHILDREN'S CORNER.
7.0–11.30.—*Programme S.B. from London.*

TUESDAY, September 2nd.

5.0–6.0.—CHILDREN'S CORNER.
7.0–11.0.—*Programme S.B. from London.*

THURSDAY, September 4th.

5.0–6.0.—CHILDREN'S CORNER.
7.0–11.15.—*Programme S.B. from London.*

FRIDAY, September 5th.

5.0–6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. CHARLES H. BUTLER. *S.B. from London.*
Local News.
7.30 S.B. Interval

Chamber Music Night.

HELEN DE BRIAN (Soprano).
UNA TILLMAN and IRENE BROOKE (Duets on Two Pianos).
ADOLF BROWN (Solo Violin).
THE KINGSTON QUARTET

8.0 Quartet.
Quartet No. 15 ..... *Mozart*
8.30. Songs.
"In Questa Tomba Oscura" ..... *Beethoven*
Tannhäuser ..... *Wagner*
"Sapphic Ode" ..... *Brahms*
8.40. Duets on Two Pianos.
Le Savant, La Coquette, Polichinelle } ("Silhouettes") *Arensky*
8.50 Violin Solo.
Sonata in A (for Violin and Piano) *Handel*
9.0 Trio.
Trio in D ..... *Arensky*
9.10 Songs.
Queen Mary's Song ..... *Elgar*
"Why?" ..... *Tchaikovsky*
9.20 Duets on Two Pianos.
Finale from Sonata in D (for Two Pianos) *Mozart*
Impromptu Rococo ..... *Schutt*
9.30 Violin Solos.
Caprice Viennois ..... *Kreisler*
Le Cygne ..... *Saint-Saens*
9.40. Quartet.
Air on G String ..... *Bach*
Quartet No. 4, Op. 18 ..... *Beethoven*
10.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Town Talk.
Local News.
10.30. Close down.

SATURDAY, September 6th.

5.0–6.0.—CHILDREN'S CORNER.
7.0–12.0.—*Programme S.B. from London.*

Announcer: L. B. Page.

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By C. A. LEWIS.

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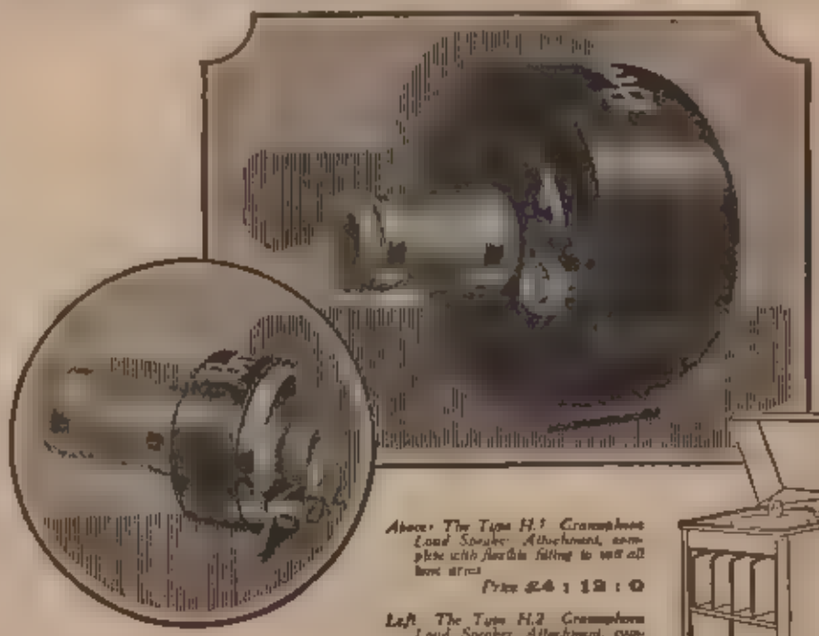

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Price £4 : 12 : 0

Left: The Type H.2 Gramophone Loud Speaker Attachment, complete with flexible fitting to suit all horn arms.
Price £2 : 4 : 0

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Merely remove the Gramophone Soundbox and press the rubber connection of the **Brown** Wireless Adaptor and at once you have a first-class Loud Speaker.

Each type is identical in principle with those used in **Brown** Loud Speakers, and will give the same purity of tone and ample volume which has made the name **Brown** so well known.

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Gilbert Ad. 1253.

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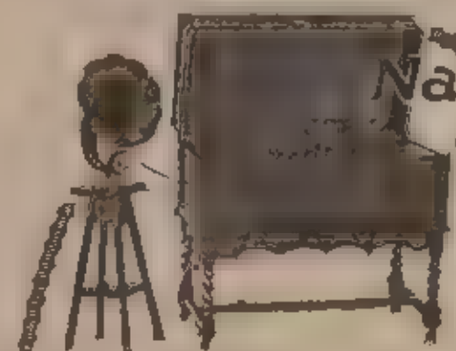

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THE REGENT RADIO CO., REGENT WORKS, THE CAMP, BISCOT ROAD, LUTON, BEDS.

Leeds—Bradford Programme.

Week Beginning Sunday, August 31st.

SUNDAY, August 31st.

3.0 5.30 } *Programme S.B. from London.*
8.30 10.30 }

MONDAY, September 1st, WEDNESDAY, September 3rd, and SATURDAY, September 6th.

3.0—4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.
5.30 6.0.—CHILDREN'S CORNER.
7.0 onwards. *Programme S.B. from London.*

TUESDAY, September 2nd, and THURSDAY, September 4th.

2.30 4.0.—Harold Gee and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.
5.0 6.0.—CHILDREN'S CORNER.
7.0 onwards.—*Programme S.B. from London.*

FRIDAY, September 5th.

2.30 4.0.—Harold Gee and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.
6.0 6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. CHARLES H. BUTLER. *S.B. from London.* Local News.
7.30 8.0. Interval.

Local Programme.

THE ROBERT PICKARD MIXED VOICE QUARTETTE.
ELSIE MILNER (Soprano).
MARY DALE (Contralto).
WILKINSON HERBERT (Tenor).
WILLIAM ARMISTEAD (Baritone).
ROBERT PICKARD (Accompanist).
NANETTE EVANS (Solo Violin).
JAMES P. BEAHAN (Entertainer).
KATE SMITH-OATES (Accompanist).

8.0. Quartet.
"Love is Meant to Make Us Glad" } *German*
"In England, Merrie England" }
8.10. Elsie Milner.
"Softly Sighs the Voice of Evening" *Weber*
8.17. Nanette Evans.
Andante and Allegro (Concerto in D) *Wieniawski*
8.30. Mary Dale.
"Villanelle" ..... *Dell'Acqua*
8.35. James P. Beahan.
"A Social Evening" ..... *Beahan*
8.45. Elsie Milner and Mary Dale.
"Farewell to Summer" ..... *Johnson*
"Coming Home" ..... *Willeby*
8.52. Quartet.
"O, Who Will O'er the Downs" *Fearnall*
"Within a Mile o' Edinboro' Town" *Stephen*
"Sweet and Low" ..... *Barnby*
9.10. Nanette Evans.
Londonderry Air ..... *Old Irish*
Spanish Dance, No. 5 ..... *Sarasate*
9.20. Elsie Milner.
"The Lass With the Delicate Air" ... *Arne*
"I Know Where I'm Goin'" ..... *Hugh*
"The Lark Now Leaves His Watery Nest" *Parker*
9.25. Mary Dale.
"Alone With Me" } *Coleridge-Taylor* (1)
"The Lady Moon" }
"Two Sears" *Coleridge-Taylor*
"Fairy Roses" ..... *Coleridge-Taylor* (1)
9.35. James P. Beahan.
"The 3 P" ..... *Milner* (13)
"Father's Motor-Car" *Low* (7)
9.50. Quartet.
"Viking Song" ..... *Coleridge-Taylor* (2)
"Good Evening" ..... *Smith* (2)
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
10.30.—Close down.

Announcer, G. F. Fox.

CONCERT TESTED AND GUARANTEED.

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VARIOMETER TUNING. RANGE: 250-1,650 metres.
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FINEST QUALITY ENCLOSED DETECTOR & CAT WHISKER. HEAVILY NICKELLED FITTINGS.

The original model for broadcasting is of course the price [illegible] 7 6

This set will also receive the ordinary broadcasting on 300 metres. To do which it is only necessary to connect the terminals marked A & X with a piece of ordinary wire.

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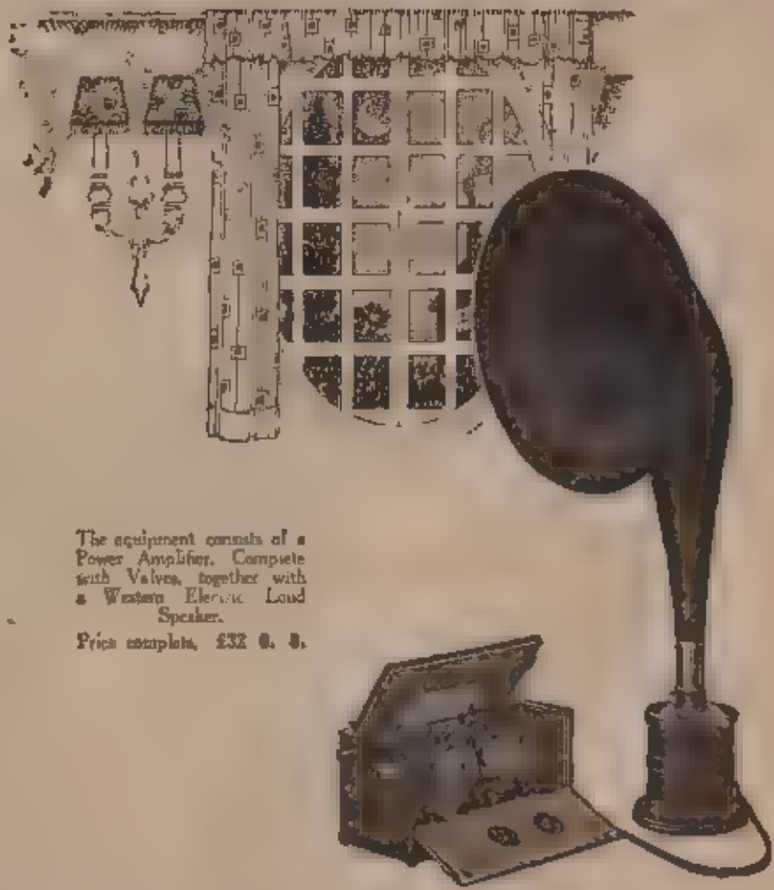

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Liverpool Programme.

Week Beginning Sunday, August 31st.

SUNDAY, August 31st.

3.0 5.30, 8.30 10.30 } *Programmes S.B. from London.*

MONDAY, September 1st and WEDNESDAY, September 3rd.

4.0 5.0 [illegible]ard and his Orchestra, relayed from the Scala Picture House
6.0-6.15. CHILDREN'S CORNER
7.0 11.30.—*Programme S.B. from London.*

TUESDAY, September 2nd.

4.0 5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House
5.30-6.15. CHILDREN'S CORNER
7.0 11.0. *Programme S.B. from London*

THURSDAY, September 4th.

4.0 [illegible] Pianoforte Trio
6.0-6.15. CHILDREN'S CORNER
7 11.15. *Programme S.B. from London.*

FRIDAY, September 5th.

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House
6.30-6.15. CHILDREN'S CORNER
7.0.—WEATHER FORECAST and NEWS
S.B. from London

Mr PETER YOUNGSON, B.Sc., Liverpool Municipal Technical School on "The British Mercantile Marine."
Local News
[illegible]

Mostly Musical Comedy.

CISSIE WOODWARD (Solo Pianoforte)
IRIS GAMBELL (Soprano).
THE STATION ORCHESTRA
Under the [illegible]on of FREDERICK BROWN.

8.0. The Orchestra
"March of the Gnats" ..... *Fourk*
Selection, "The Gipsy Princess"..*Kalman*
Waltz, "The Dollar Princess"..... *Fall*

Pianoforte Solos
Prelude and Fugue in C Minor ..... *Bach*
[illegible] *Handel*
[illegible] *Purcell*
Moto Perpetuo ..... *Weber*

The Orchestra
Selection [illegible] *Jones*
[illegible] Songs [illegible] *Rubens*
Selection, "The Belle of New York" *Kerker*

Soprano Songs
A [illegible] Lo[illegible] [illegible]y Jones
My [illegible] The [illegible] Soldier"]
[illegible] Stevens (B)

Pianoforte Solo
Sonata ("Moonlight"), Op. 27 No. 2 *Beethoven*
In [illegible] *Brahms*
Rondo Capriccioso *Mendelssohn*

10.0.—WEATHER FORECAST and NEWS
S.B. from London.
Topical Talk.
Local News.

10.20. Soprano Sings.
"The Petals of the Plum-tree" } Sidney Jones
"The Butterfly (San Toy")" } (B1)
"I Love You So ("The Merry Widow") *Franz Lehar*

The Orchestra
Entr'acte from "The Merry Co[illegible]" *Coates*
Selection, "[illegible]" *Maccioni*
Waltz "[illegible]" *Fall*

11.15.—Close down.

SATURDAY, September 6th.

4.0-5.0. Gaillard and his Orchestra, relayed from the Scala Picture House.
5.30-6.15.—CHILDREN'S CORNER.
7.0-12.0.—*Programme S.B. from London.*

Announcer: H. Cecil Pearson.

"I know a bank....."

What is it our Italian friends say for "taking it easy"? "dolce far niente," isn't it? That is what I am doing on this glorious summer evening. Auntie Fellows and the youngsters have once more deserted me—Wembley again—but so long as there is a punt by the cool, green bank, a pipe, and my "Portable Three," loneliness has no dread.

I often think that a Portable Three is one of the best investments anyone can make. It is so free from trouble. Only a switch to turn and the phones to put on. Once you have tuned in—in itself a most simple matter—you can leave the adjustment set for that particular station for ever if you wish. "Broadcasting at the turn of a switch," I call it.

To-night when our friends come in I shall just tack the Portable Three on to my aerial, join up the Volutone Loud Speaker and we'll dance on the lawn.

Then when the Winter sets in I shall keep it attached to the outdoor aerial and it will become a "permanent" set.

Undoubtedly a good investment.

THE PORTABLE THREE.

A [illegible] set [illegible] Valve [illegible] requiring no aerial [illegible] wires [illegible] connections.

Price (Head [illegible] [illegible] [illegible] £14-0-0

In Teak Case [illegible] £15 0s.

Leaflet Free.

Maximum [illegible] 17/6.

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Berkeley Junior — CASH PRICE **£3 : 7 : 6** or 15/- with order and 5 payments of 11/- monthly

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The Berkeley

The Berkeley Chair

A model of value and efficiency

Owners of crystal sets as well as beginners in wireless are strongly advised to obtain full particulars about the ACME valve Receiver as the likeliest of all sets to meet their requirements.

This receiver is the embodiment of compactness and simplicity of control, and is complete in the one case, no accessories being necessary. It is an ideal receiver for those residing on hearsite phone equipment having only moderate receptive power, but with unbroken quiet will also give loud speaker results at 5 miles on standard aerial.

Price with Valve, Batteries and Phones, **£8 . 8 . 0.**

Please write for the Acme Catalogue which describes in detail this and other types of Acme Receivers

The Acme Production Co., Ltd., Smethwick, Birmingham.

London Office and Showrooms: 47, Great Russell St., W.C.1

The ACME 1-valve Set £8 . 8 . 0

With all accessories.

150 YEARS' REPUTATION IN EVERY PACKET

SUNRIPE

EXTRA SIZE CIGARETTES

"For Size and Tone, They Stand Alone."

10 for 6d. **20 for 1/-**

Also 50's

The Spinet House, Estd. 1775. LONDON.

A Receiver about half finished, showing inside details.

FOR THOSE WHO WANT THE BEST

Dunham Instruments will particularly appeal. When you buy a wireless receiver it will pay you to buy the best with an assurance of quality and with a definite guarantee. The simple design and circuit arrangements make Dunham Instruments the most efficient and their beautiful finish gives them pride of place in every home. Wonderfully sensitive and designed that they give a range that is unsurpassed with a rendering that is perfect and they are extremely simple to operate. The Dunham two-valve set will bring in concert stations hourly and clear sound the range includes not only all B.B.C. stations but Radio Paris, etc., and the new high-power station. On an indoor set a 1-V. will operate a loud speaker at 60-80 miles, and for the new Chelmsford station up to 150 to 200 miles. On an outdoor aerial it has a range of from 250 to 400 miles, and you do not have a valve to burn out. A beautiful receiver wonderfully built and designed with an **EVERLASTING GUARANTEE**. 2 Valve Receiver £7 10s. plus Marconi royalty £2 — or complete with all accessories £12-7-6. We will be happy to send quite gratuitously all the necessary machines we make, and trade is invited, home and grand trade terms.

C. S. DUNHAM, *(Radio Engineer),*

ate of Marconi Co. and of 23-26, Brixton Hill, S.W.2.

Phone Brixton 3525 Deferred payments if desired

The "DUNHAM" 2-Valve Receiver.

Plymouth Programme.

Week Beginning Sunday, August 31st.

SUNDAY, August 31st

3.0–5.30. } *Programmes S.B. from London.*
8.30–10.30. }

MONDAY, September 1st, to THURSDAY, September 4th, and SATURDAY, September 6th.

3.30–4.30.—The Savoy Picture House Orchestra.
Musical Director: Albert Hosse.
5.30–6.30.—CHILDREN'S CORNER.
7.0 onwards.—*Programme S.B. from London.*

FRIDAY, September 5th.

3.30–4.30.—The Savoy Picture House Orchestra.
Musical Director: Albert Hosse.
5.30–6.30.—CHILDREN'S CORNER.
6.0. WEATHER FORECAST and NEWS.
S.B. from London.
Mr. [illegible] BUTLER. *S.B. from London.*
Local News.
7.[illegible]

Local Concert.

MORRIS GILBERT, Solo Pianoforte.
ST. ANDREW'S QUARTET.
WILL FOSTER (Tenor).
WILLS VINSON (Second Tenor).
SYDNEY SMITH (Solo [illegible]).
HARRY SMITH (B[illegible]).
[illegible]

8. [illegible]

Prelude in F Minor [illegible] No. 23 [illegible]
[illegible]

"Westernland" ..... *H. Morcton*
"The Medley Minstrels" (Old Devon Song)
arr. H. Mor[illegible]
Jack Tr[illegible]
You Tell Her, I Stutter
Rose and Fr[illegible]
"On the Nancy Lee" *Lee and Reg. Lee*
[illegible]
[illegible] Sailor's [illegible]
Coleridge-Taylor
"A Sergeant of the Line", ... *Squire* (1)
H. de Barnes.
The [illegible] "Rebel" *Henry Lotter*
Lee Sisters.
Will Foster
"Awake!" ..... *Pelissier*
Songs M[illegible] [illegible] Mo[illegible]
[illegible]
"Chanabane" ..... *Weston and Lee*
"The Dixie Wedding" [illegible]
[illegible]
"Sweet Early Violets" ..... *L. F. Sherrington*
"The Irish Ploughman" [illegible]
Morris Gilbert.
Nocturne No. 12 in G Major ..... } *Chopin*
[illegible] A Flat ..... }
Mr. A[illegible] J. WARD, A.I.A.E., on
"The Physical Properties of Motor Fuels."
Quartet.
"The Sailor's [illegible] ..... *H. Morcton*
Mad[illegible] [illegible] *arr. H. Morcton*
[illegible] de Barnes.
"How the Chestnut Horse Came Home" .....
Henry [illegible]
Recitations After a Ball ..... *Fraser*
10.0. NEWS and WEATHER FORECAST
S.B. from London.
Topical Talk.
Local News.
10.30. Morris Gilbert.
"Berceuse" }
Polonaise in A Major, Op. 40 ..... } *Chopin*
[illegible] Trio.
"It Wouldn't Surprise Me a Bit" *Chandler*
"Hot on Toast" ..... *Lee and Lee*
Lee Sisters.
"The Day is Done" ..... *Longfellow*
Quartet.
"The Irish Emigrant" (Irish Air)
arr. H. Morcton
"The House that Jack Built"
arr. H. Morcton
11.0.—Close down.
Announcer: Clarence Goode.

AT LAST a giant valve - - -

with giant strength, giant results and giant life, but still the same neat, convenient size.

You will appreciate the unique design of the Mullard Grid. Its undercurving convolutions permit no downward escape of your valuable electron emission. You can get this Master Valve in two specialised designs.

MULLARD H.F. Red Ring Valves for high frequency amplification and detection **12/6** EACH.

MULLARD L.F. Green Ring Master Valves for low frequency amplification - - - **12/6** EACH.

Write for leaflet V.R.18 for full technical data of these wonderful valves.

THE MULLARD RADIO VALVE CO. LTD. (R.T.) NIGHTINGALE WORKS, BALHAM, S.W.12

For Wireless Out-of-Doors

The Marconiphone

The Triumph of the Master Mind

The Receiver Supreme

Chief among the delights of warm sweet-scented summer evenings is listening out-of-doors. Take a Marconiphone with you and double the pleasure of your outing

Wherever you go you'll get perfect reception with the Marconiphone V2—the Receiver Supreme which can give you all the British and Continental Broadcasting Stations and has even received America direct.

You can get the Marconiphone V2 for a small cash payment, with the balance payable in convenient monthly instalments. An example is given beneath.

If you wish it you can get the V2 complete with loud-speaking equipment; and do not forget that you can obtain the Marconiphone Two-Stage Voice Amplifier in the same easy way. Though specially designed for the V2, this Amplifier is suitable for use in every combination and completely cures the too well-known complaint of loud-speaker "tinniness."

Fill up the form below and post it to-day.

Example of Marconiphone Hire Purchase Terms

List Price of Set, say	£20	0	0
Deposit of 10% (Minimum £3)	£3	0	0
Balance	£17	0	0
Add 5% for Interest	17	0	
Twelve Instalments of £1 9 9 Monthly...	£17	17	0

THE MARCONIPHONE Co. Ltd.,
Head Office. MARCONI HOUSE, STRAND, LONDON, W.C.2.

POST THIS COUPON TO-DAY

to your local Distributor or Marconiphone Branch.

Please send me a free copy of the book, "The M[illegible] Makes It Easy," containing Hire Purchase Application Form.

Name ...

Address ...

RT 24.

District Offices and Showrooms: LONDON AND SOUTHERN DISTRICT, Marconi House, Strand, W.C.2. CARDIFF DISTRICT, Principality Buildings, Queen Street, Cardiff. MANCHESTER DISTRICT, 17, Wentworth Street West, Manchester. NORTHERN DISTRICT: 101, St. Vincent Street, Glasgow.

Sheffield Programme.

Week Beginning Sunday, August 31st

SUNDAY, August 31st.

5.0 5.30. } *Programmes S.B. from London.*
8.30 10.30. }

MONDAY, September 1st, WEDNESDAY, September 3rd, and SATURDAY September 5th.

11.15 5.0.—*Programme S.H. from Manchester.*
5.30. CHILDREN'S CORNER.
7.0 onwards. *Programme S.B. from London.*

TUESDAY, September 2nd.

3.30 4.30. *Programme S.B. from Birmingham*
5.30 6.30. CHILDREN'S CORNER.
7.0 11.0. —*Programme S.H. from London.*

THURSDAY, September 4th.

3.30 4.30.—*Programme S.B. from Birmingham*
5.30 6.15. CHILDREN'S CORNER.
6.0. Boy Scouts and Girl Guides News.
7.0 11.15. *Programme S.B. from L[illegible].*

FRIDAY, September 5th

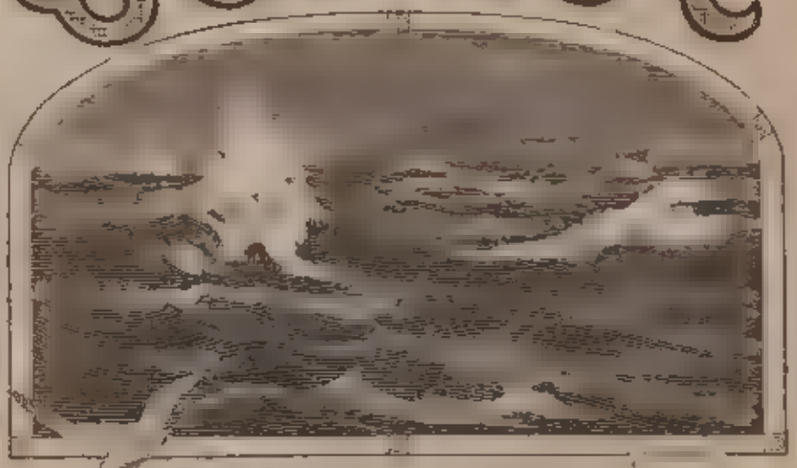
3.30 4.30. *Programme S.D. from Manchester*
5.30 6.30. CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr A. R. E. MACINNES, "Free Ventures in Journalism." Local News.
7.[illegible]

Dances—Song—Recital

THE STATION TRIO
Under the Direction of COLLIN SMITH
FANNY MOORE (Soprano)
ALLAN SMITH (V[illegible])
HAROLD BUNTON
STANLEY JEPSON (Baritone)
COLLIN SMITH (Cello)

8.0. Trio.
"Three Dream Dances", *Coleridge Taylor*
Fanny Moore.
"My True Love Hath My [illegible]
"When We Two Parted" ... *Parry* (11)
"My Heart is Like a Si[illegible]
Bird [illegible]
Violin Solo
Miss [illegible] *Mac*
Accompanist *Wharf*
Harp [illegible]
"Uriah Heep" } *Dorham* (13)
"Little Nell's Grandfather" }
Trio
"Two Hungarian Dances" ..... *Brahms*
Stanley Jepson
The Rebel [illegible]
Sword Song [illegible]
Two Grenadiers *Mac*
Fanny Moore
Harp [illegible]
Mason [illegible]
[illegible]
"Orange Blossom" ... *Sax Rohmer* (13.
The County J.P." ..... *Anon*
Allan Smith.
[illegible]
[illegible]
anny Moore.
"You Along o' Me" ..... *Scanlon* (1)
"The Lass with the Delicate Air"
[illegible]
"Wedding Song" [illegible]
[illegible]
10.0. WEATHER FORECAST and NEWS
S.B. from London
Topical Talk
Local News.
10.30. Trio.
"Norwegian Dances" ..... *Grieg*
Stanley Jepson.
"Fishermen of England" ("The Rebel
M[illegible] *Phillips*
"M[illegible] *Dichmont*
A[illegible] *Lord Marse* (1,
[illegible] Smith
Suite of French Dances ... *Morris*
Trio
"Valse des Fleurs" ("Nutcracker Suite"), *Tchaikovsky*
1.0.—Close down.
Announcer H. C. Head-Jenner.

Cossor



Thrills of distance

IF Radio has done nothing else, it most certainly has made us realise that we are no longer an island. Such is the rapid progress of international Broadcasting that anyone can—in one evening—hear French, Dutch, German, Italian, and Spanish spoken by natives in their own language.

A tour of Europe in one hour! Such thrills of distance are available for anyone with a good Valve Set and a knowledge of its use

But long-distance work demands a careful selection of apparatus. Just as prismatic binoculars have rendered the telescope old-fashioned, so the Cossor P.2. the valve with the red top designed specifically for long-distance work has superseded the ordinary Valve with long straight filament and open-ended Anode.

There is a reason for this. When a Valve glows it emits a stream of negative particles—electrons which travel from the filament towards the Grid and the Anode.

This electron stream is the whole basis of valve amplification and rectification—turn your filament current off, electrons cease to flow and your Set becomes dead.

Obviously, therefore, the greater the percentage of these electrons we can capture and put to a useful purpose the more efficient will be our Valve. Compare the construction of the Cossor and the ordinary Valve.

In the one case the filament is almost totally enclosed by the hood-shaped Grid and Anode—what chance has the electron stream to leak away here? On the other hand where the Anode is in the shape of a tube quite a considerable percentage of electrons travel direct to the glass without touching either Grid or Anode—a typical case of wasted energy

If you are dealing with the almost infinitesimal currents generated by a Broadcasting Station in say, Madrid, you can't afford to take chances with inefficient valves. Be wise therefore, and see that every Valve in your Set is a Cossor—and your results will be consistently good.

Manufactured in two types:
P.1. [illegible] 12/6
P.2. (with Red [illegible] 12/6
From all Dealers.

Cossor Valves

Advertisement of A. C. Cossor Ltd., Highbury Grove, N.5.

Edison Bell Radio

DISTINCT AND DIFFERENT

Just what Wireless Ought to be!

Safety First.

A

AN INVALUABLE ACCESSORY.

PROTECTS Home and Set Against the Dangers of LIGHTNING— EDISON BELL AUTOMATIC EARTHING PLUG & LIGHTNING ARRESTER.

By simply withdrawing the Plug (A) your Aerial and Earth wire are automatically connected, and your Wireless Set can be taken away without having to disconnect any wires.

To connect up your Set all you have to do is to re-insert the Plug and your Set is ready for use.

This device is beautifully made of insulating material, the metal parts being in highly polished Nickel-plate: the contacts are of pure silver and will not corrode.

PRICE **6/6** EACH.

SOLD BY THE LEADING DEALERS

(Wholesale & Export Only from J. E. Hough, Ltd. (See Address Below.)

EDISON BELL Winner Records

embrace ALL the Biggest and Best Song Hits, Dances, and Instrumental Numbers, whether Broadcast or Otherwise. That Delightful Selection you heard on Wireless the other Evening is on Winners. ASK your Dealer for Catalogue of 2,000 Titles.

A FEW RECENT NUMBERS.

4046	Forget-me-not (Intermezzo) Bells across the Meadows (Characteristic)	Band of H.M. Scots Guards.
4051	Jog along, Jasper (Southern Jog-trot Song) Do shrimps make good Mothers? (Comedy Song Fox-trot)	Tom Barratt.
4052	Why did I kiss that Girl? (One Step) Heather Bells (The Radio Waltz Hit)	Burlingham Club Orchestra. Conductor Mr Bernard Filer.
4053	What'll I do? (Waltz) Riley's Cow-shed (Fox-trot)	
4056	So this is Venice (Fox-trot) Stepping Out (Fox-trot)	Diplomat Novelty Orchestra
4057	Before you go (Fox-trot) I love the Girl who kisses (Fox-trot)	Regent Orchestra.

Manufacturers and Patentees

West End Depot:

EDISON BELL, 43, Cranbourn St., W.C.

(Opposite London Hippodrome).

where Full Stocks of Gramophones, Records and Wireless Products are on Sale.

2/6 Double-Sided.

Pleased to see you at WEMBLEY—our STAND No. is W827—Music Section.

J. E. HOUGH, Ltd., EDISON BELL Works, Glengall Road, S.E. 15, & at Huntingdon.

For better Radio Reproduction

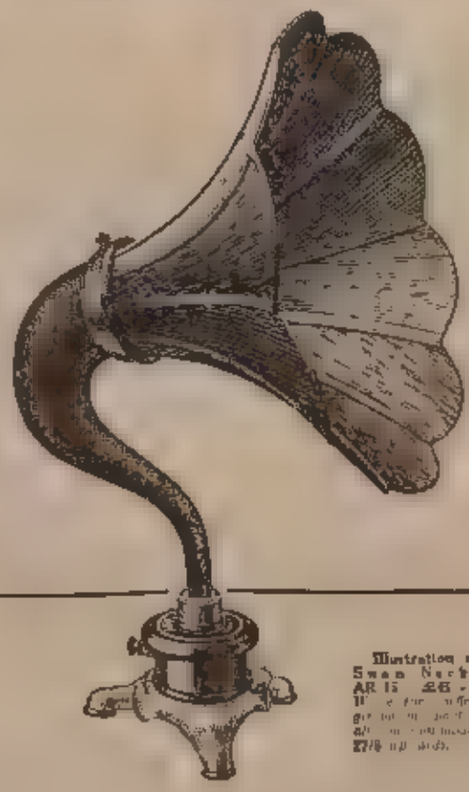


Illustration shows Swan Neck Model AR 15 £6 - 0 - 0

FOR THESE REASONS—GET AN AMPLION !

IN the Amplion you have the most effective sound-producing loud speaker in the world. It is the outcome of 40 years of successful experimental research by the House of Graham.

Sheer purity of tone, volume, and distortionless reception—these results are exclusive to the Amplion because they depend on certain patented features of design also exclusive to the Amplion. Every Amplion in use carries with it Free Amplion Service.

The World's Standard

AMPLION

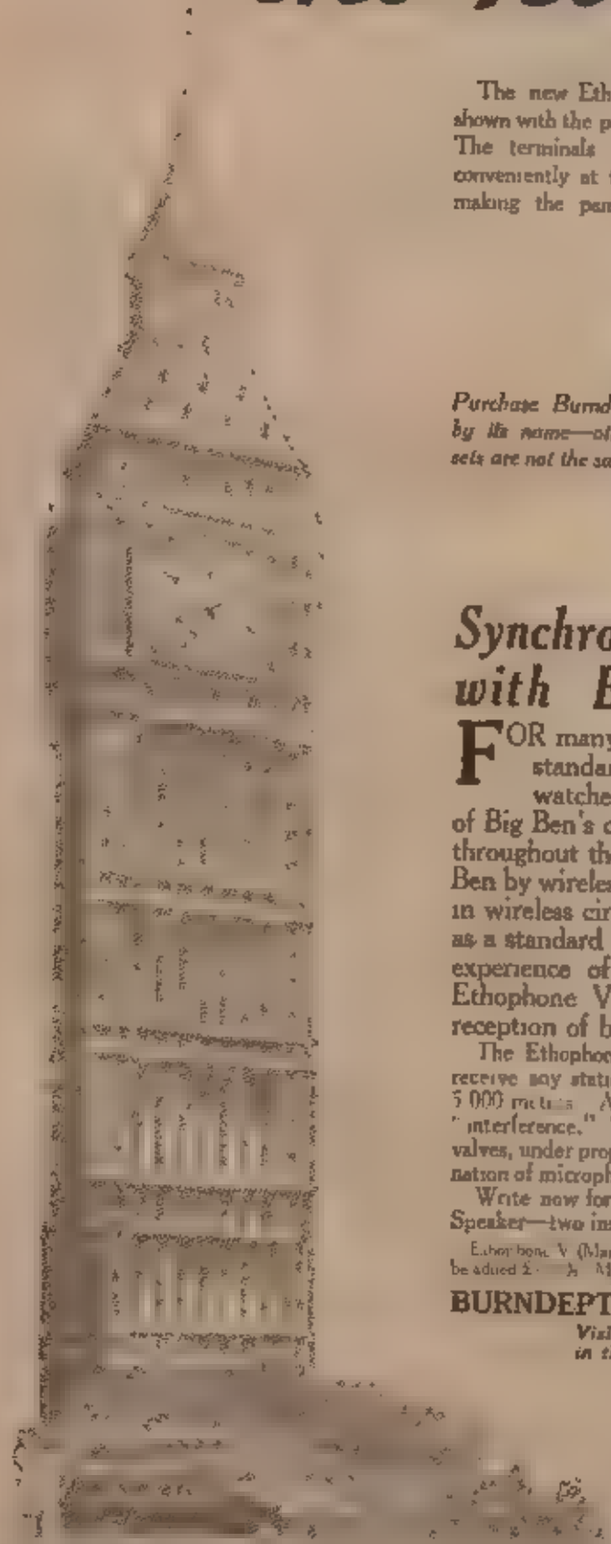
Wireless Loud Speaker

Obtainable from all Wireless Dealers of repute.

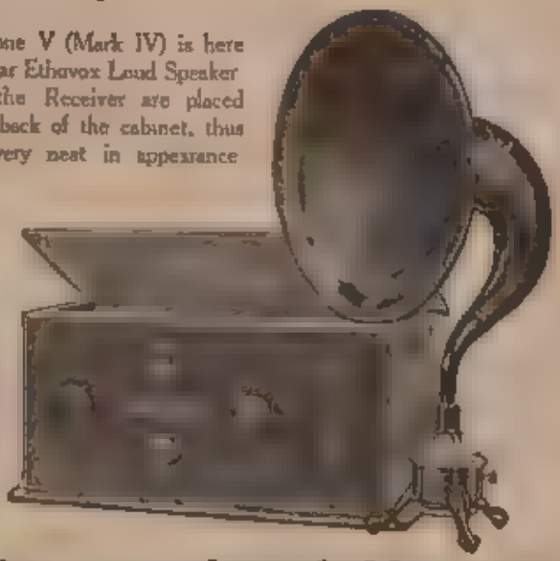
ALFRED GRAHAM & CO.
(E. A. GRAHAM)

St. Andrew's Works, Crofton Park,
LONDON, S.E.4.

Two things that Stand the Test of Time



The new Ethophone V (Mark IV) is here shown with the popular Ethovox Loud Speaker The terminals of the Receiver are placed conveniently at the back of the cabinet, thus making the panel very neat in appearance



Purchase Burndept by its name—other sets are not the same

Synchronize your household clocks with Ethophone and Ethovox

FOR many a long year, Big Ben has been looked upon as a standard of reliability in time-keeping by which to judge watches and clocks. Broadcasting now takes the sound of Big Ben's chimes into many hundreds of thousands of homes throughout the country. Wherever you are, you will hear Big Ben by wireless at its best on the Ethophone V, which is regarded in wireless circles much in the same way as Big Ben is regarded as a standard of time-keeping. People who have had personal experience of the remarkable efficiency and reliability of the Ethophone V are amazed at the clarity and strength of its reception of both British and Continental broadcast.

The Ethophone V (Mark IV) is a powerful four-valve receiver which will receive any station within a great range on any wave-length between 100 and 5,000 metres. A notable feature is the Selector, which enables one to minimise "interference." The circuit is designed for the use of the economical dull-emitter valves, under proper conditions, special attention having been paid to the elimination of microphonic valve noises. Tuning is effected by three simple controls.

Write now for full particulars of the Ethophone V and the Ethovox Loud Speaker—two instruments typical of the quality of Burndept wireless apparatus.

Ethophone V (Mark IV), standard model, without valves or batteries, **£30**; to which must be added £2 [illegible] Marconi Licence. Ethovox Loud Speaker (20 to 2,000 ohms resistance) **£5.**

BURNDEPT LTD., Aldine House, Bedford Street, Strand, W.C.2.

Visit our Stand at the British Empire Exhibition, in the Palace of Engineering, Avenue 13, Bay 13

BURNDEPT

WIRELESS APPARATUS

Modern Wireless

Special Autumn Double Number

TO mark the commencement of the reopening of the Radio season the next issue of *Modern Wireless* will be considerably enlarged and will be published as a special Autumn double number at 1/6 instead of the usual price of 1/-. Very considerable preparations have been made for this issue and it will be undoubtedly the finest Radio [illegible]ine ever published in this country. While so much is of outstanding merit it is difficult to single out Articles for special mention, but among the many constructional articles the one "How to make an All-British Receiver," by Mr. Herbert E. Adjutor, is certain to create universal interest among those anxious to build up a really good Set for the Winter at low cost. This 5-valve Receiver contains a number of new features and it is so clearly described and illustrated by large photographs that the actual construction is a very simple matter indeed. Even if a man has never built up a Set before he will get splendid results from the very beginning.

Apart from constructional articles, a discussion of absorbing interest to wireless enthusiasts is one entitled, "The tricoil method of coupling," by John Scott-Taggart, F. Inst. P., A.M.I.E.E. (Editor of *Modern Wireless*). This article will do much to influence the design of Receiving Sets in the near future, coming as it does from the pen of such a recognised authority.

On sale August 30th.

1/6

From all Newsagents.

156 pages —a huge issue.

Here are some of the special Articles which you will certainly want to read

[illegible]

A TUNER FOR THE EXPERIMENTER.

[illegible]

A FOUR-VALVE "DOUBLE" RECEIVER.

[illegible]

A NEW CRYSTAL SET BY MR. PERCY W. HARRIS.

[illegible]

Wonderful value for money —get your copy to-day.

OTHER INTERESTING ARTICLES: -

Double Reaction Receiver
A one-valve Reflex Set embodying the new tricoil method
A one-valve Amplifier on the Unit principle
[illegible]
How Broadcasting helps the Experimenter.
Reflex Receivers in theory and practice.
Trouble Corner.
Above and below the Broadcast Wavelengths
In Passing.

Published by RADIO PRESS Ltd., Devereux Court Strand W.C.2.

They were used in the cockpits of the R.A.F.

—*read what a user says to-day*

IN 1909 the British Admiralty adopted Ericsson British Telephones as *standard* just because of their wonderful sensitivity and robustness. This lead was followed by the Air Board in 1917. Through scientific research and experiment we have so immensely improved them that to-day they stand alone as "The World's proved best 'phones."

Read the accompanying letter just sent us. Try a pair of Ericsson (British) Telephones and you will "without hesitating" agree as to what are the best 'phones to-day

Hastings

Dear Sirs,

Please forward me a pair of your British Ericsson 4,000 ohms phones, as advertised in "Radio Times" at 26/6, which I enclose. They have been recommended to me by a friend who has used a pair for years.

I asked another friend the other week which were the best phones. Without hesitating he answered, "Ericsson's." This shows how well-known your 'phones are.

I remain,

Yours sincerely,

F.G.

Prices at all good dealers:

Ohms		
120	... ...	24/6
2,000	... ...	25/6
4,000	... ...	26/6

¶ *Just look on catalog "Ericsson, Easton, Notts," on each ear-piece to avoid "sentimental" substitutes.*

Write us to-day for our specific regarding Ericsson products. Information gladly given of our famous valve and crystal sets, loud speakers and components parts.

The British L. M. Ericsson Mfg. Co. Ltd.
67/73, Kingsway, London, W.C.2.

Ericsson (British) Telephones

BBC

Buy British Goods Only

THE TUNE TO MARCH TO—

is one that most radio enthusiasts know—Solder your joints. Those who have yet to learn what a fine tune it is, are still suffering the disadvantage of an unsoldered wiring system behind the ebonite panels.

Do you know what a fine tune is or shall we say selective tuning?

If you don't, commence soldering the connections of your wiring right away and you will hear the difference. Soldered wiring means economy in the length used, and that is most desirable in every set.

FLUXITE gives a wonderful help in the art of soft soldering—it makes an old-time difficult job into an easy affair—so easy that you will wonder why so many folks in the past shirked the job—they didn't use FLUXITE! Success is yours for the asking.

ASK YOUR IRONMONGER OR HARDWARE DEALER TO SHOW YOU THE NEAT LITTLE

FLUXITE SOLDERING SET.

Price **7/6**

It is perfectly simple to use, and will last for years with constant use. It contains a special "small-space" Soldering Iron, with non-heating metal handle, a Pocket Blowlamp, Fluxite, Solder, and full instructions. Price 7/6. Write to us should you be unable to obtain it.

FLUXITE

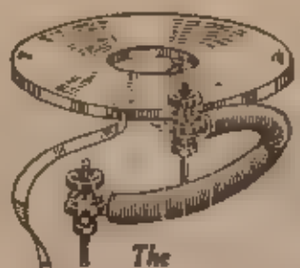
SIMPLIFIES SOLDERING

...ware and ...mongers by Stores at FLUXITE ... 8d., 1/4, and 2/8.

Buy a tin to-day.

FLUXITE LTD., 528, Bevington Street, Bermondsey, England.

ANOTHER USE FOR FLUXITE
HARDENING TOOLS & CASE HARDENING
ASK FOR LEAFLET ON IMPROVED METHODS



Manufactured under Patent No. 25976/22

DON'T LOSE SIGNAL STRENGTH!

The

AMPLIFYTONE AERIAL

is used by experts because they know how much signal strength is lost by the usual wire aerial.

HUNDREDS OF TESTIMONIALS.

One User writes:—"I have replaced a 7/22 wire aerial by the Amplifytone I got from you, to my complete satisfaction, both in volume and tone. The improvement is very marked."—D. IRELAND, Govan.

The Amplifytone Aerial is made from the highest grade Electrolytic Silicon Bronze (100 feet) (2½ times stronger than copper) in tape form—it won't corrode. Packed in boxes, including patent lead-in, clips and insulators. Ask your Dealers, or 6/6 post free from

BEWARE OF IMITATIONS, which only corrode and break. Look for AMPLIFYTONE on the box.

UNITED MANUFACTURERS & AGENCY, LTD., 45, Horseferry Rd., London, S.W.1.

MARCONI HOUSE
The Home of Science and Research.

OSRAM LAMP WORKS
The Home of Manufacturing Efficiency.

The MARCONI-OSRAM *way*

THE Marconi-Osram policy is not merely to make Valves which will function reasonably well.

Constant development work to make better and BETTER Valves is always in progress.

For this development work, the entire research and manufacturing resources represented by those two great names MARCONI and OSRAM, are utilized to the fullest extent.

Such a combination of scientific research and highly developed manufacture is unique, and ensures that when you buy MARCONI VALVES you buy

THE BEST VALVES

MARCONI VALVES

MADE AT THE OSRAM LAMP WORKS

SOLD BY WIRELESS AND ELECTRICAL DEALERS, STORES, ETC.

ANNOUNCEMENT OF THE M.O. VALVE COMPANY LIMITED.

GET THE VALVE IN THE PURPLE BOX

Wonderful Radio Song Hits.

"RIVIERA ROSE"
"SHINE"
"DREAM DADDY"
"HONOLULU"
"PASADENA"

All Played and Broadcasted by the Savoy Orpheans and Savoy Havana, from the Savoy Hotel.

On Sale at all Music Sellers, or direct from

The LAWRENCE WRIGHT Music Co.,
19, Denmark Street (Charing Cross Road), London, W.C.2.

Telephone: Regent 155 and 5076. Telegrams and Cables: "Vocable, Westrand, London."

If you have had your HAIR BOBBED or SHINGLED
probably your last year's hat will not fit you and it is too good to throw away.

If it's a FELT, VELOUR or BEAVER
send it to us, we can renovate and reshape to the size you now require.

It only costs from 3/6 to 5/-
(including return postage), and you will be delighted with the result. Stitch your name and address to the hats, post on to us, and we will send by return our catalogue of 100 shapes for you to choose from, or if you prefer, write for catalogue first.

The Dunstable Hat Renovating Co. Ltd.,
Church Street, DUNSTABLE, BEDS.
The Original and Largest Hat Renovating Firm in the U.K.

THE PERFECT-FITTING TUNIC

made from Fine All-Wool Serge in Navy and Nigger. The color is fast and it will wash well.

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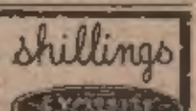

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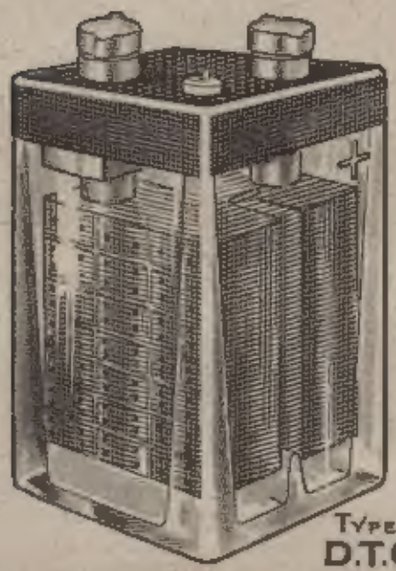

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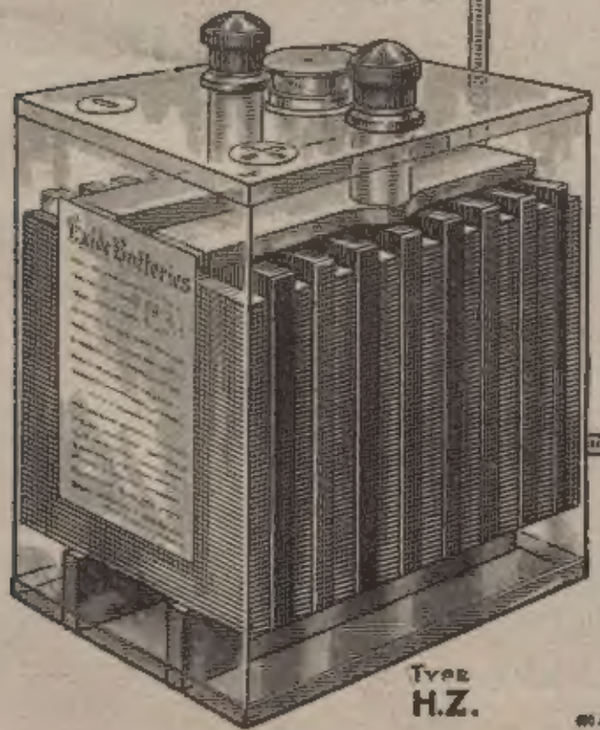

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